THE SONG HERALD

BY

H. R. PALMER.



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THE

SONG HERALD

A COLLECTION OF NEW AND ORIGINAL MUSIC FOR

Singing Classes, Day Schools, College Choirs, Conventions, &c.

By H. R. PALMER,

AUTHOR OF

"THE SONG KING," "THE SONG QUEEN," "PALMER'S NORMAL COLLECTION," "RUDIMENTAL CLASS TEACHING," "PALMER'S CONCERT CHORUSES," "PALMER'S THEORY OF MUSIC," Etc., Etc.

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Nov. 28, 1900.

PREFACE.

To Teachers: I would ask, have you adopted a good system of imparting instruction? If not, a word of advice may be of use to you. The rudimental portion of this book follows the plan laid down in a small volume (pocket edition) called "Palmer's Rudimental Class Teaching," in which you will find explained all points necessary to make you a first class teacher. During the past nine years it has been the guide of thousands of our best teachers of the rudiments of music. By following its plan, you will be enabled to accomplish more in twelve lessons than you ordinarily would in twenty.

The Catechism, which has proved so useful in the author's previous works, has been revised and will be found in the back part of the book. It should be remembered that this catechism is not intended to take the place of the teacher's regular instruction, blackboard exercises, etc., but is an addition to them—something for the pupils to learn between lessons. Five or six minutes at the beginning of each lesson will be sufficient. To save time, each member should be given a numeral name upon joining the class, by which he will be called upon to answer questions from time to time. Before entering the school-room, the teacher should make a private list of the members he will call upon to answer questions, distributed in such a way that all will expect to be called upon, and will, consequently, come prepared. Instead of dividing the catechism into Chapters or Lessons, the teacher may give out ten, fifteen or more questions for each lesson—according to the capacity of his class, or, according to the number of lessons he has to give.

The Solfeggios, Vocalises, and Etudes in the back part of the book will be found of great use to teachers who exercise their classes in Voice-culture, a subject too much neglected heretofore in class-teaching, and one which in these days, is rapidly coming to the front.

A new feature, in this book is, that the movement of each piece is marked by Metronome marks, thus giving the teacher an idea how fast or slow the piece should be sung. Inasmuch as the metronome is somewhat expensive, and liable to get out of repair, the author has adopted an inexpensive devise by which all metronome marks may be ascertained, and which is explained as follows:

THE METRONOME.

The Metronome is an instrument which was invented for the purpose of giving the exact movement of any piece of music. It consists of a pendulum to which is attached a movable weight, and which is made to vibrate by machinery resembling that of a cylinder escapement watch. Behind the pendulum is fixed a column of figures from 40 up to 160, and when the weight on the pendulum is placed at any of these figures, they indicate the number of vibrations to the minute: thus ♩ = 60 means that the weight being placed at 60, there will be 60 distinct ticks or vibrations in a minute, each tick or vibration indicating the time of a quarter note. A more simple and inexpensive contrivance, and at the same time equally reliable, is to attach a small weight to the end of a common tape measure which has the inches, with the half, quarter, and eighth marked upon it; (such as is used by tailors will be found convenient). The greater the length the slower will be the vibrations. To ascertain the movement of a piece of music marked ♩ = 50, take 56⅝ inches of tape, holding it at the extreme end, and the vibrations will indicate the time of a half-note precisely as the metronome when set at 50. The form which is adopted in this book is to give first the metronome mark, then the length of tape, thus . Met. ♩ = 60 = 39⅛ which means that if the tape is held so that 39⅛ inches remain free, the vibrations will indicate the time of a quarter note, as the metronome when set at 60. The same will hold good of any other number taken.

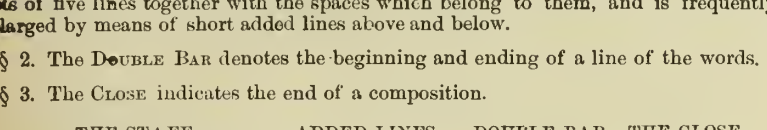
New York, June 15, 1876. H. R. Palmer.

THEORETICAL STUDIES.

§ 1. The STAFF is a character used to represent the pitch of tones. It usually consists of five lines together with the spaces which belong to them, and is frequently enlarged by means of short added lines above and below.

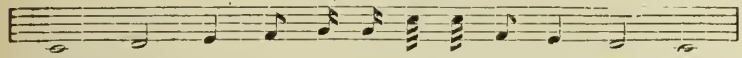
§ 2. The DOUBLE BAR denotes the beginning and ending of a line of the words.

§ 3. The CLOSE indicates the end of a composition.



§ 4. NOTES are characters used to represent the length of tones. The stems may turn either upward or downward.

THE NOTES.



The longest is the whole note ( ), which is equal to two half-notes ( ), or four quarter-notes ( ), or eight eighth-notes ( ), or sixteen sixteenth-notes ( ), or thirty-two thirty-second notes ( ).

§ 5. The DIATONIC SCALE consists of the tones of a key taken in regular order from one key-tone to the next. Tones are named from the names of the first eight digits; also from the names of the first seven letters of the alphabet; and also by syllables, as follows:

THE DIATONIC SCALE.



Numeral Names—	1	2	3	4	5	6	7	8	8	7	6	5	4	3	2	1
Syllable Names—	Do,	Re,	Mi,	Fa,	Sol,	La,	Si,	Do,	Do,	Si,	La,	Sol,	Fa,	Mi,	Re,	Do.
Pronounced—	Doe,	Ray,	Mee,	Fah,	Sole,	Lah,	See,	Doe,	Doe,	See,	Lah,	Sole,	Fah,	Mee,	Ray,	Doe.
Perm'nt Names—	C,	D,	E,	F,	G,	A,	B,	C,	C,	B,	A,	G,	F,	E,	D,	C.

§ 6. A MEASURE is a portion of time which includes a group of regularly recurring pulsations. It is represented by the space between two bars.

§ 7. BARS* are lines drawn perpendicularly across the staff to denote the beginning and ending of measures.

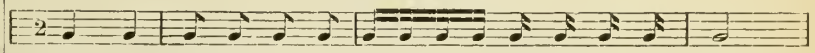
* The word *bar* is erroneously used as synonymous with *measure* by most foreign musicians, and, as a matter of course, by a few Americans who cheerfully ape everything that is foreign.

MEASURES AND BARS.



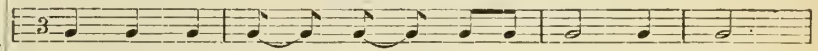
§ 8. A measure having two pulses is called DOUBLE MEASURE, and is indicated by the figure 2.

DOUBLE MEASURE.



§ 9. A measure having three pulses is called TRIPLE MEASURE, and is indicated by the figure 3.

TRIPLE MEASURE.



§ 10. A measure having four pulses is called QUADRUPLE MEASURE, and is indicated by the figure 4.

DOUBLE MEASURE.



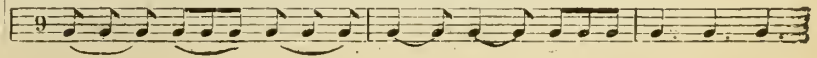
§ 11. A measure having six pulses is called SEXTUPLE MEASURE, and is indicated by the figure 6.

SEXTUPLE MEASURE.



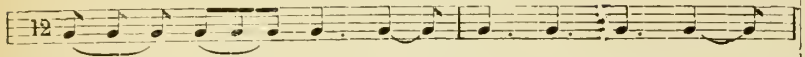
§ 12. A measure having nine pulses is called COMPOUND TRIPLE MEASURE, and is indicated by the figure 9.

COMPOUND TRIPLE MEASURE.



§ 13. A measure having twelve pulses is called COMPOUND QUADRUPLE MEASURE, and is indicated by the figure 12.

COMPOUND QUADRUPLE MEASURE



§ 14. BEATING TIME is the designating of each pulse of a measure by a certain movement of the hand. In DOUBLE measure the hand should move downward and upward. In TRIPLE down, left and up, or down, right and up. In QUADRUPLE measure, down, left, right and up. In SEXTUPLE measure, down, down, left, right, up and up; or in more rapid movements, simply down and up, as in double measure, comprehending three pulses to each motion. In COMPOUND TRIPLE measure, down, left and up, comprehending three pulses to each beat. In COMPOUND QUADRUPLE measure, down, left, right and up, comprehending three pulses to each beat.

DIAGRAMS,

Showing the motions of the hand in the various kinds of measures.

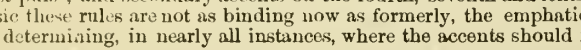
DOUBLE. TRIPLE. QUADRUPLE, SEXTUPLE.



§ 15. ACCENT is a slight stress or force given to a certain pulse to mark its position in the measure. In DOUBLE measure the first pulse is accented. In TRIPLE measure the first pulse is accented. QUADRUPLE measure has a primary accent on the first pulse, and a secondary accent on the third pulse. SEXTUPLE measure has a primary accent on the first pulse, and a secondary accent on the fourth pulse. COMPOUND TRIPLE measure has a primary accent on the first pulse, and secondary accents on the fourth and seventh pulses. COMPOUND QUADRUPLE measure has a primary accent on the first pulse, and secondary accents on the fourth, seventh and tenth pulses. In vocal music these rules are not as binding now as formerly, the emphatic syllables of the words determining, in nearly all instances, where the accents should fall.

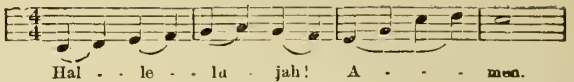
§ 16. The FRACTION, which in modern works always follows the clef, indicates the number of pulses in the measure, and the kind of note which is reckoned to each pulse. The *Numerator* shows the number of pulses in the measure, and the *Denominator* shows the kind of note that is reckoned to each pulse. The fraction $\frac{4}{4}$ is read thus: Four quarter notes will fill a measure.

THE FRACTION.



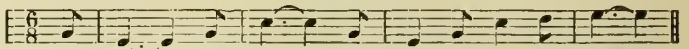
§ 17. The SLUR, represents the connecting of two or more tones, and indicates that one syllable of the words is applied to as many notes as are so connected.

THE SLUR.



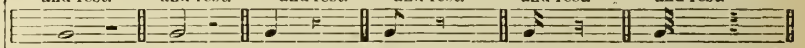
§ 18. The TIE, like the slur, represents the connecting of two or more tones; the difference between them is, that when the notes connected are upon different degrees of the staff, the curved line is called a SLUR, and when they are upon the same degree it is called a TIE. In either instance, one syllable of the words is applied to as many notes as are so connected.

THE TIE.



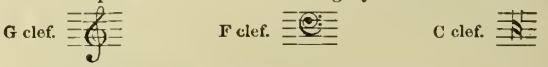
§ 19. Characters indicating silence are called RESTS, and correspond in length to notes of the same denomination.

RESTS.



§ 20. The human voice is naturally divided into four classes. Low male voices called BASE; high male voices called TENOR; low female voices called ALTO, and high female voices called SOPRANO.

§ 21. CLEFS are used to determine the pitch of tones as represented on the staff, and also to indicate the parts which are to be sung by these different voices.

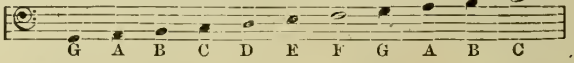


§ 22. The F CLEF shows that the pitches are so arranged upon the staff as to fix middle C upon the added line above.

NOTE.—The tone C, which the Base, Tenor, Alto and Soprano have in common, is called MIDDLE C. It lies midway between the male and female voices.

THE F, OR BASE CLEF.

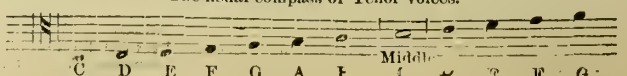
The usual compass of Bass voices. Middle C.



§ 23. The C CLEF shows that the pitches are so arranged as to fix middle C upon the third space.

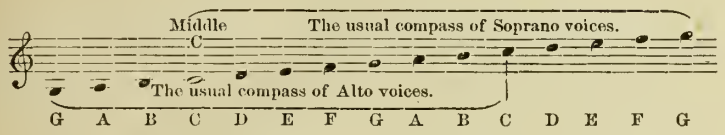
THE C, OR TENOR CLEF.

The usual compass of Tenor voices.



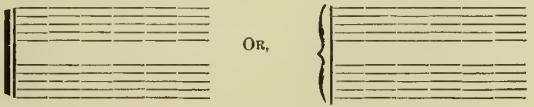
§ 24. The G Clef shows that the pitches are so arranged as to fix middle C upon the added line below.

THE G, OR SOPRANO AND ALTO CLEF.



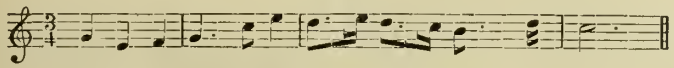
§ 25. The Brace is used to connect two or more staffs, and generally indicates the number of parts which are to be sung simultaneously. Staffs thus connected are called a Score.

THE BRACE. Or, THE BRACE.



§ 26. A Dot, following a note, adds one half to the length of the note. Thus, a dotted whole note (𝅝 ·) is equal to a whole note and a half-note tied, (𝅝 ‿ 𝅗𝅥), a dotted half-note (𝅗𝅥 ·) is equal to a half-note and a quarter-note tied, (𝅗𝅥 ‿ ♩), a dotted quarter-note (♩ ·) is equal to a quarter-note and an eighth note tied, (♩ ‿ ♪), a dotted eighth note (♪ ·) is equal to an eighth note and sixteenth note, tied (♪ ‿ 𝅘𝅥𝅯), etc. When more than one dot is used, each additional dot adds one-half the length indicated by the preceding dot. Thus, a whole note followed by two dots (𝅝 · ·) is equal to a whole note, half-note, and a quarter-note tied, (𝅝 ‿ 𝅗𝅥 ‿ ♩), etc.

THE DOT.



The above example is performed as if written as follows :



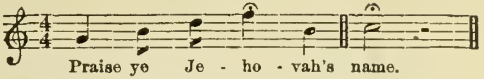
§ 27. The Repeat shows that the preceding passage should be sung again.

THE REPEAT.



§ 28. The Hold shows that the tone which it marks is to be prolonged at the option of the leader.

THE HOLD.



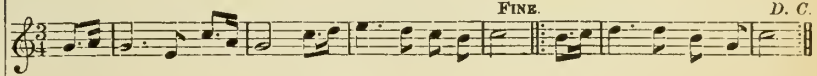
§ 29. In the Unison passage two or more parts sing the same tone.

THE UNISON PASSAGE.



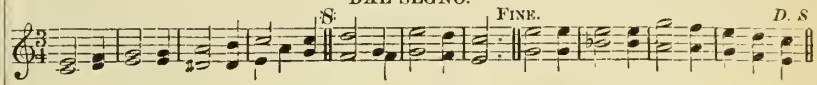
§ 30. D. C. are the initial letters of the Italian words, Da Capo : but they are more frequently used as the abbreviation of the Italian sentence, *Da Capo al fine*, which may be freely translated as follows : *Da*, from the ; *capo*, commencement ; *al*, to the ; *fine*, end. Sing "from the commencement to the end.

DA CAPO. Dr. T. Hastings



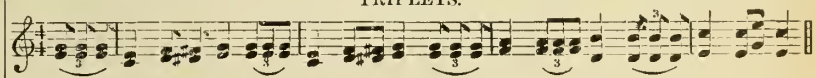
§ 31. D. S. are the initial letters of the words, *Dal Segno*, and mean, "return to the sign."

DAL SEGNO.



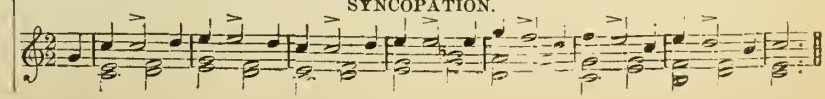
§ 32. When the time which is usually given to two tones, or one pulse, is divided into three equal parts, with a tone to each part, such three tones are called triplets. The notes which represent them are usually grouped together with a slur, or marked with a figure 3.

TRIPLETS.



§ 33. When a tone commences on an unaccented pulse of a measure, and continues into or through an accented pulse, it is called a Syncope, (pronounced sing-ko-pee), and should be accented. The note which represents it is called a Syncopated Note.

SYNCOPATION.



§ 34. The difference of pitch between any two tones is called an INTERVAL. The interval from any tone to the next in alphabetical order is called a SECOND; to the next but one, a THIRD; to the next but two, a FOURTH; to the next but three, a FIFTH; to the next but four, a SIXTH; to the next but five, a SEVENTH; to the next but six, an OCTAVE.

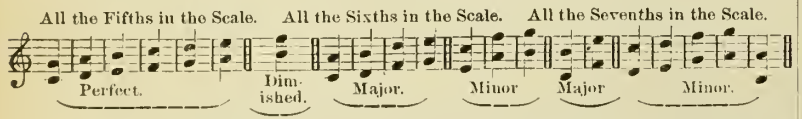
§ 35. There are, in the scale, two kinds of each of these intervals—a larger one and a smaller one.

§ 36. That we may analyze these intervals to better advantage, we have a means of measurement called STEPS and HALF-STEPS. Half-step is the name which is given to the smallest interval now in use. Step is the name which is given to an interval that is as great as two half-steps. We use this means of measurement (steps and half-steps) very much as the carpenter uses his foot-rule.

§ 37. A second as small as a half-step is called a MINOR SECOND; a second as great as a step is called a MAJOR SECOND; a third as great as one step and one half-step is called a MINOR THIRD; a third as great as two steps is called a MAJOR THIRD; a fourth as great as two steps and one half-step is called a PERFECT FOURTH; a fourth as great as three steps is called an AUGMENTED FOURTH; a fifth as great as two steps and two half-steps is called a DIMINISHED FIFTH; a fifth as great as three steps and one half-step is called a PERFECT FIFTH; a sixth as great as three steps and two half-steps is called a MINOR SIXTH; a sixth as great as four steps and one half-step is called a MAJOR SIXTH, a seventh as great as four steps and one half-step is called a MINOR SEVENTH: a seventh as great as five steps and one half-step is called a MAJOR SEVENTH; an OCTAVE consists of five steps and two half-steps.

INTERVALS OF THE C SCALE.





NOTE.—Should the reader wish to study the subjects of intervals further, we would refer him to "Palmer's Theory of Music," in which the author has treated very concisely the subjects of Thorough Base, Harmony, Composition and Form. Published by John Church & Co., Cincinnati, Ohio, price $1.00.

§ 38. As every major second is as great as two half-steps, it necessarily follows that between any two tones which form a major second there may be found an INTERMEDIATE TONE. Thus, intermediate tones may be found between 1 and 2, 2 and 3, 4 and 5, 5 and 6, 6 and 7, but not between 3 and 4; nor 7 and 8, for each of these being only equal to a half-step, is the smallest interval in use.

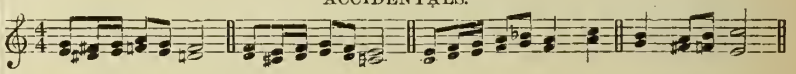
§ 39. Intermediate tones derive their names from the names of the degrees by which they are represented. Thus, the tone between 1 and 2 is called SHARP ONE, or FLAT TWO; all the other intermediate tones are named in a similar manner.

§ 40. The mind and feelings are never at rest while singing or listening to an intermediate tone, but a desire is felt that the tone next above or below should follow. This upward or downward tendency is called THE RESOLUTION, and the tone which follows is said to RESOLVE the intermediate tone.

§ 41. Thus, it will be seen why two names are given to each intermediate tone. If its tendency is to resolve upward, it is represented upon the lower of the two degrees, and called SHARP; if its tendency is to resolve downward, it is represented upon the higher of the two degrees, and called FLAT.

§ 42. Characters called SHARPS (♯) and FLATS (♭) are used in representing intermediate tones. The CANCEL (♮)* is used to cancel the effect of a previous sharp or flat. A note with a ♯ before it indicates a tone, the tendency from which is upward,† while a note with a ♭ before it indicates a tone, the tendency from which is downward.† A note with a ♮ before it implies a previous ♭ or ♯, the effect of which is now at an end. Intermediate tones are generally introduced for the purpose of producing effects of short duration; when so used, the characters which indicate (♯♭♮) are called ACCIDENTALS, and are subject to the following rule: *Accidentals continue their significance throughout the measure in which they occur.*‡

ACCIDENTALS.



§ 43. A scale in which all the tones, intermediate and otherwise, occur in alphabetical order, is called THE CHROMATIC SCALE. In the chromatic scale ascending, the tendency from each intermediate tone is upward; hence it is represented by the lower of the two degrees, modified, and called *sharp*. In the chromatic scale de-

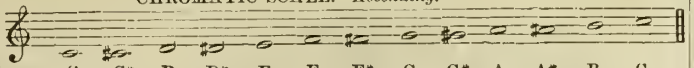
* The pernicious effects of calling this character (♮) a 'NATURAL' are apparent throughout the entire country—notwithstanding the fact that, when so employed, its use is purely *technical*. It is very easy to see how readily the idea would obtain, in the minds of beginners, that some tones are more natural than others; and the unfortunate impression which has become so universal among those who have little knowledge of the subject that the key of C is more natural than other keys, and that the real difficulty in learning to read music only begins when we introduce other keys, is clearly traceable to the inappropriate name of this character. The character itself is never used except for the purpose of canceling the effect of a previous sharp or flat; hence, no instance can arise in which the word *natural* may be used where the word CANCEL would not be more appropriate. For these reasons, the author has decided to adopt the name CANCEL instead, and would ask all teachers to assist in the effort to curtail the evil effects of the term *natural*.—H. R. P. New York, April 13th, 1876.

† There are exceptions to this, as to all general rules.

‡ The additional clause of this rule, as formerly given, namely—"and from measure to measure until canceled by an intervening note upon another degree of the staff," is very properly discontinued by most of our modern composers, as it is of no benefit, and causes great confusion. In this book, as in all the author's works, whenever an accidental is required in the following measure it is placed there.

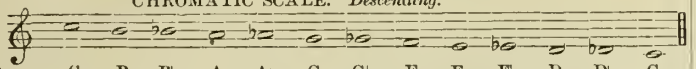
scending, the tendency from each intermediate tone is downward; hence it is represented by the higher of the two degrees, modified, and called *flat*.

CHROMATIC SCALE. *Ascending.*



Permanent Names—	C.	C♯,	D,	D♯,	E,	F,	F♯,	G,	G♯,	A,	A♯,	B,	C.
Syllable Names—	Do,	Di,	Re,	Ri,	Mi,	Fa,	Fi,	Sol,	Si,	La,	Li,	Si,	Do.
Pronounced—	Doe,	Dee,	Ray,	Ree,	Mee,	Fah,	Fee,	Sole,	See,	Lah,	Lee,	See,	Doe.
Numeral Names—	1,	♯1,	2,	♯2,	3,	4,	♯4,	5	♯5,	6,	♯6,	7,	8.

CHROMATIC SCALE. *Descending.*



Permanent Names—	C,	B,	B♭,	A,	A♭,	G.	G♭,	F,	E,	E♭,	D,	D♭,	C.
Syllable Names—	Do,	Si,	Se,	La,	Le,	Sol,	Se,	Fa,	Mi,	Me.	Re,	Ra,	Do.
Pronounced—	Doe,	See,	Say,	Lah,	Lay,	Sole,	Say,	Fah,	Mee,	May,	Ray.	Rah,	Doe.
Numeral Names—	8,	7,	♭7,	6,	♭6,	5,	♭5,	4,	3,	♭3,	2,	♭2,	1.

§ 44. Any of the tones of the chromatic scale may be taken as *one*, and a scale formed from it; thus making it possible to form twelve different scales, each scale receiving its name from the name of the pitch which is taken as *one*. Thus, a scale formed from the pitch C would be called the C scale; from the pitch D would be the D scale, etc.

§ 45. One of every scale is called the KEY-TONE or TONIC of that scale—the tone whose influence predominates over all others in the scale—and is always the POINT OF REPOSE. The relationship of the tones and intervals is called the KEY; thus the tones, A, G, C, F, B, E and D, placed in any possible order of succession, would manifest the key of C; while it would require the following order—C, D, E, F, G, A, B and C—to form the scale of C. From this it will be seen that seven tones will form a key, while a scale must contain eight.

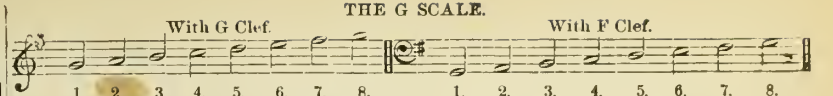
§ 46. Changing the pitch of a scale, *i. e.*, taking some other pitch as *one* (see § 44.) is called TRANSPOSITION. The same order of intervals must be preserved as in the MODEL SCALE (scale of C), viz.: from 1 to 2 and 2 to 3, must be major seconds, from 3 to 4 a minor second, from 4 to 5, 5 to 6 and 6 to 7, major seconds, and from 7 to 8 a minor second.

§ 47. It is usual to proceed by fifths in transposing the scale, *i. e.*, take 5 of the scale under consideration for 1 of the scale we are about to consider. Starting with the MODEL SCALE, we find 5 to be the pitch G; which being taken as *one*, A will be 2, B 3, C 4, D 5, E 6. Thus far the order of intervals is correct, but F being only a minor second from E, cannot be taken as 7, consequently we must seek a pitch which will form an interval of a major second from E; this is found to be the case with the intermediate tone between F and G, namely, F♯, which being taken as 7, and G as 8, we find our new scale as perfect and natural as the MODEL SCALE.

§ 48. As it would be inconvenient to make use of a sharp every time 7 of the scale is wanted throughout the tune, a ♯ is placed at the commencement, immediately following the clef, and serves two purposes; 1st, as a SIGN or signature of the key of G, and 2nd, to show that all the degrees of the staff which usually represent the pitch F now represent the F♯

THE G SCALE.

With G Clef. With F Clef.

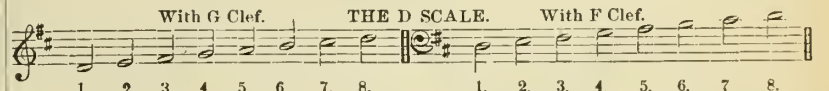


1,	2,	3,	4,	5,	6,	7,	8.		1,	2,	3,	4,	5.	6,	7,	8.
Do,	Re,	Mi,	Fa,	Sol,	La,	Si,	Do.		Do,	Re,	Mi,	Fa,	Sol,	La,	Si,	Do.
G,	A,	B,	C,	D,	E,	F♯,	G.		G,	A,	B,	C,	D.	E,	F♯,	G.

NOTE.—The representation of the scale with the C clef, in vocal music, being always the same upon the staff as with the G clef, it is not considered necessary to occupy time and space in illustrating it.

§ 49. Again, taking D (fifth of our last scale) as 1, E will be 2, F♯ 3, G 4, A 5, B 6; but C being only a minor second from B, cannot be taking as 7, and we are again obliged to seek for a tone a half-step higher than C; C♯ is found to be the correct tone, and forms 7; D is 8; and thus we have another perfectly natural scale by making use of two sharps, (F♯ and C♯). By placing sharps upon the F and C degrees of the staff we not only have the signature of the key of D, but are continually reminded by them that these degrees now represent F♯ and C♯, and that F and C are done away with for the present.

With G Clef. THE D SCALE. With F Clef.

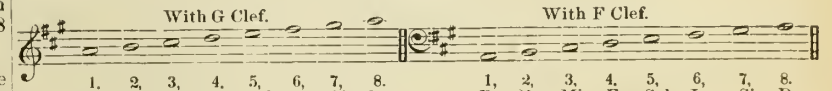


1,	2,	3,	4,	5,	6,	7,	8.		1,	2,	3,	4,	5,	6,	7,	8.
Do,	Re,	Mi,	Fa,	Sol,	La,	Si,	Do.		Do,	Re,	Mi,	Fa,	Sol,	La,	Si,	Do.
D,	E,	F♯,	G,	A,	B,	C♯,	D.		D,	E,	F♯,	G,	A,	B,	C♯,	D.

§ 50. Five of this last scale, which is A, will be taken as 1, in our next transposition, B 2, C♯ 3, D 4, E 5, F♯ 6, G♯ being used instead of G, for reasons similar to those given at § 48 and § 49, and A as 8, making a complete scale founded upon A, by the use of F♯, C♯ and G♯. In writing we place sharps upon the proper degrees at the commencement, which form the signature of the key of A.

THE A SCALE.

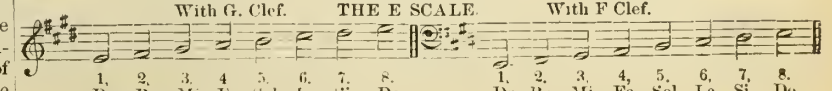
With G Clef. With F Clef.



1.	2,	3,	4,	5,	6,	7,	8.		1.	2,	3,	4.	5,	6,	7,	8.
Do,	Re,	Mi,	Fa,	Sol,	La,	Si.	Do.		Do,	Re,	Mi,	Fa,	Sol,	La,	Si,	Do.
A,	B,	C♯,	D,	E,	F♯,	G♯,	A.		A,	B,	C♯,	D,	E,	F♯,	G♯,	A.

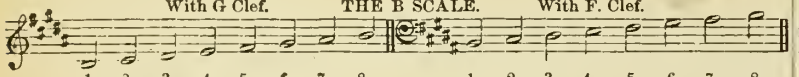
§ 51. Five of the A scale is E, which, being taken as 1, F♯ will be 2, G♯ 3, A 4, B 5, C♯ 6, and for 7 we take D♯, as it is a major second from C♯, making, with E as 8, another complete scale by the use of four sharps, viz.: F♯, C♯, G♯ and D♯.

With G. Clef. THE E SCALE. With F Clef.

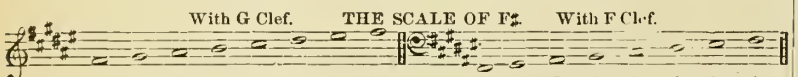


1,	2,	3,	4	5.	6.	7.	8.		1.	2.	3.	4,	5,	6,	7,	8.
Do,	Re,	Mi,	Fa.	Sol,	La,	Si.	Do.		Do,	Re,	Mi.	Fa,	Sol,	La.	Si,	Do.
E,	F♯,	G♯,	A,	B,	C♯,	D♯,	E.		E.	F♯.	G♯.	A,	B,	C♯,	D♯,	E.

§ 52. B (five of the scale of E) being taken as 1, C♯ will be 2, D♯ 3, E 4, F♯ 5, G♯ 6, and, following the correct order of intervals, we find it necessary to make use of A♯ as 7, which leads to B as 8, giving us another natural scale, by the use of five sharps, F♯, C♯, G♯, D♯ and A♯.

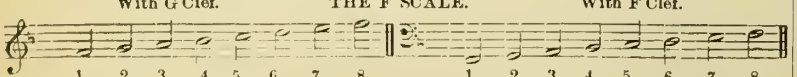


§ 53. In our last transposition by sharps, we take F♯ (five of the scale of B) as 1, G♯ 2, A♯ 3, B 4, C♯ 5, D♯ 6, and, as E is only a minor second from D♯, and consequently a half-step too low for our purpose, we adopt the tone E𝄪 for 7, and complete the scale with F♯ as 8.



NOTE.—It will be readily seen that although the pitch E𝄪 is identical with the pitch F, there are two reasons why it cannot be named or represented as F. *Firstly*, the D degree of the staff being used for 6, and the F degree for 7, the E degree would be left out; thus making the interval between 6 and 7 a third of some kind instead of a second; and *secondly*, the F degree being already used to represent 8, cannot be used to represent 7; for, although a degree can be made to represent two tones, a half-step, or even a step apart, it can, in *no possible manner*, be made to represent two tones, the interval between which is a major, or even a minor second. It should be remembered that the word *second* always implies *two degrees*, while the word step or half-step *may* or *may not* imply two degrees. Hence, those writers and teachers are wrong who adopt the language "from one to two is a step, from three to four is a half-step," &c. For instance,—in the C scale, from E to E𝄪 (same pitch as F) is a half-step, but it is not a minor second.

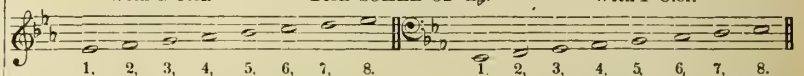
§ 54. In transposition by flats we usually proceed by fourths. Returning to the MODEL SCALE (scale of C), we find four to be F, which, being taken as 1, G will be 2, A 3, but B cannot be taken as 4, as it is major second from A, (3), whereas only a minor second is wanted. The intermediate tone between B and A, which is B♭, is found to be the correct tone, and is adopted as 4, C is 5, D 6, E 7, and with F as 8 we have a perfectly natural scale with the use of one flat, (B♭). A flat is placed upon the proper degree at the commencement, and, as in the case of sharps, it shows that the degree upon which it is placed represents B♭ instead of B, and at the same time forms the signature of the scale of F.



§ 55. B♭, being 4 of our last scale, will now be taken as 1, C becoming 2, D 3, but E is too high for 4, so we must adopt E♭ (the intermediate tone between E and D) as 4, F as 5, G 6, A 7, and B♭ 8, giving another natural scale by the use of B♭ and E♭.

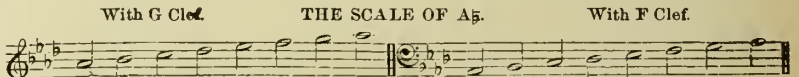


§ 56. Taking E♭ as 1, F 2, G 3, we are obliged to use A♭ as 4, B♭ 5, C 6, D 7, and with E♭ as 8 another natural scale is the result, using B♭, E♭ and A♭.



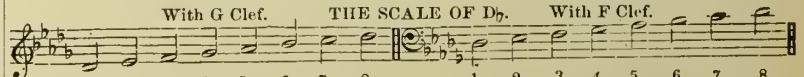
NOTE.—It will be noticed that the scale of E♭ has a position on the staff precisely like the scale of E (four ♯♯♯♯). See § 51.

§ 57. In forming the next scale, we commence with A♭ (four of last scale) as 1, 1 ♭ becomes 2, and C 3, when it will be found necessary to take D♭ as 4, E♭ 5, F 6, G 7, and, with A♭ as 8, completing another scale by the use of four flats, viz.: B♭, E♭, A♭ and D♭.



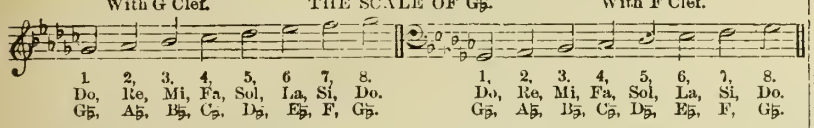
NOTE.—This scale has a position upon the staff precisely like the scale of A (three ♯♯♯). See § 50.

§ 58. Following the plan still farther, we take D♭ (four of last scale) as 1, E♭ will be 2 and F 3, but G being too high, we take G♭ as 4, A♭ 5, B♭ 6, C 7 and D♭ 8, and the result is another natural scale, with the use of B♭, E♭, A♭, D♭ and G♭.



NOTE.—The position of this scale upon the staff is the same as the scale of D (two ♯♯). See § 49.

§ 59. Our last transposition commences with $G\flat$ as 1, $A\flat$ becomes 2, and $B\flat$ 3, C being too high we adopt $C\flat$ (see note following § 53) as 4, $D\flat$ 5. $E\flat$ 6, F 7 and $G\flat$ 8, and we have a complete and natural scale by the use of $B\flat$, $E\flat$, $A\flat$, $D\flat$, $G\flat$ and $C\flat$.



NOTE.—The position of this scale is like that of the scale of G. (one ♯). See § 48). Another remarkable feature of this scale is that it is produced upon the organ and piano by pressing the same keys which are required to produce the scale of F♯. See § 58.

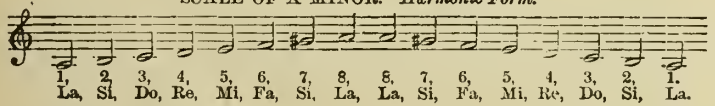
§ 60. Flats or sharps when placed at the commencement of a composition, for the purpose of indicating the key or scale, are called the SIGNATURE (see Webster's Dictionary) of such key or scale. Hence, one sharp is the signature of the key of G; four sharps form the signature of the key of E; three flats are the signature of the key of E flat, &c.

§ 61. In each of the diatonic scales thus far considered, the interval from 1 to 3 is a major third, and hence these scales are called DIATONIC MAJOR SCALES. There are other diatonic scales, in each of which the interval from 1 to 3 is a minor third, and hence they are called DIATONIC MINOR SCALES.

§ 62. Major and minor scales are said to be RELATIVE, *i. e.*, each major scale has its relative minor scale, and each minor scale has its relative major scale. SIX of each major scale is taken as ONE of its relative minor scale, and THREE of each minor scale is taken as ONE of its relative major scale, both scales having the same signature.

§ 63. There are two forms of the minor scale in use, called the HARMONIC MINOR and the MELODIC MINOR.* The order of intervals in the Harmonic form is as follows: From 1 to 2, major second; from 2 to 3, minor second; from 3 to 4 and 4 to 5, majors seconds; 5 to 6, minor second; 6 to 7, augmented second (equal to three half-steps); and 7 to 8, a minor second. The same order of intervals is preserved in descending. This is the form adopted in this work.

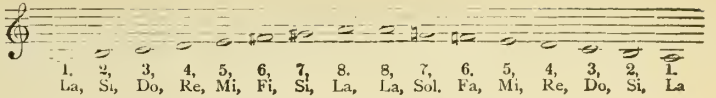
SCALE OF A MINOR. *Harmonic Form.*



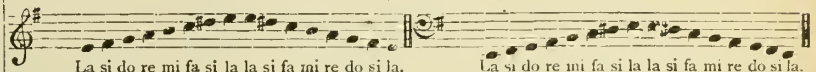
§ 64. The order of intervals in the Melodic form is as follows: From 1 to 2, major second; from 2 to 3, minor second; from 3 to 4, 4 to 5, 5 to 6 and 6 to 7, major seconds; and from 7 to 8, a minor second. This order is not preserved in descending. From 8 to 7, and from 7 to 6, are major seconds; from 6 to 5, a minor second, 5 to 4, and 4 to 3, major seconds; 3 to 2, minor second; and from 2 to 1, a major second.

For a more explicit statement concerning this form of minor scale see "Palmer's Theory of Music," page 15 (foot [illegible]) also see remark on page 68.

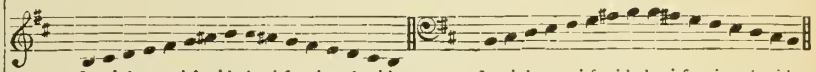
SCALE OF A MINOR. *Melodic Form.*



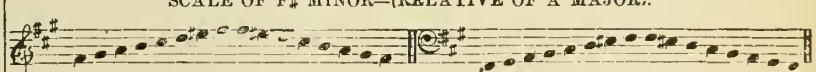
SCALE OF E MINOR—(RELATIVE OF G MAJOR).



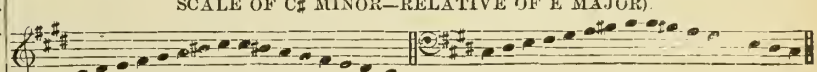
SCALE OF B MINOR—(RELATIVE OF D MAJOR).



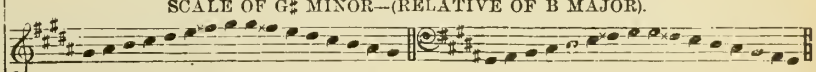
SCALE OF F♯ MINOR—(RELATIVE OF A MAJOR).



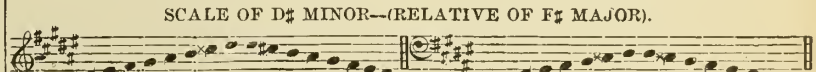
SCALE OF C♯ MINOR—RELATIVE OF E MAJOR).



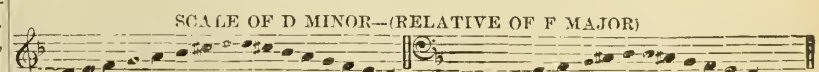
SCALE OF G♯ MINOR—(RELATIVE OF B MAJOR).



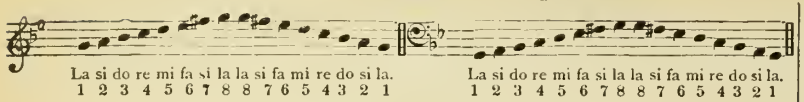
SCALE OF D♯ MINOR—(RELATIVE OF F♯ MAJOR).



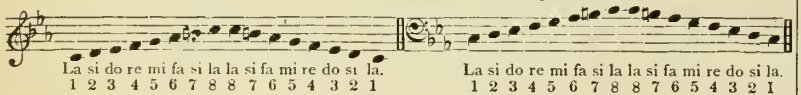
SCALE OF D MINOR—(RELATIVE OF F MAJOR).



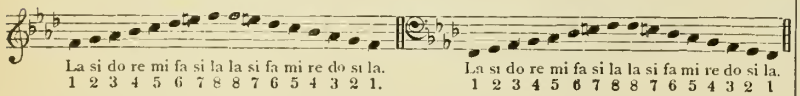
SCALE OF G MINOR—(RELATIVE OF B♭ MAJOR).



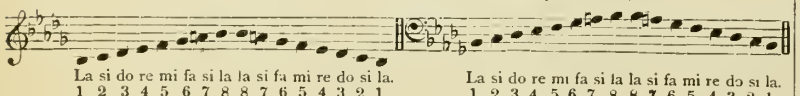
SCALE OF C MINOR—(RELATIVE OF E♭ MAJOR).



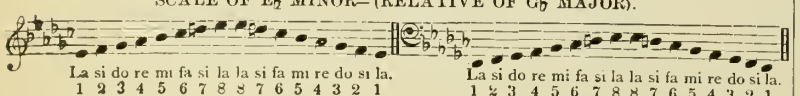
SCALE OF F MINOR—(RELATIVE OF A♭ MAJOR).



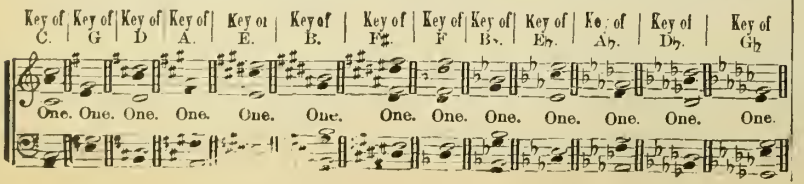
SCALE OF B♭ MINOR—(RELATIVE OF D♭ MAJOR).



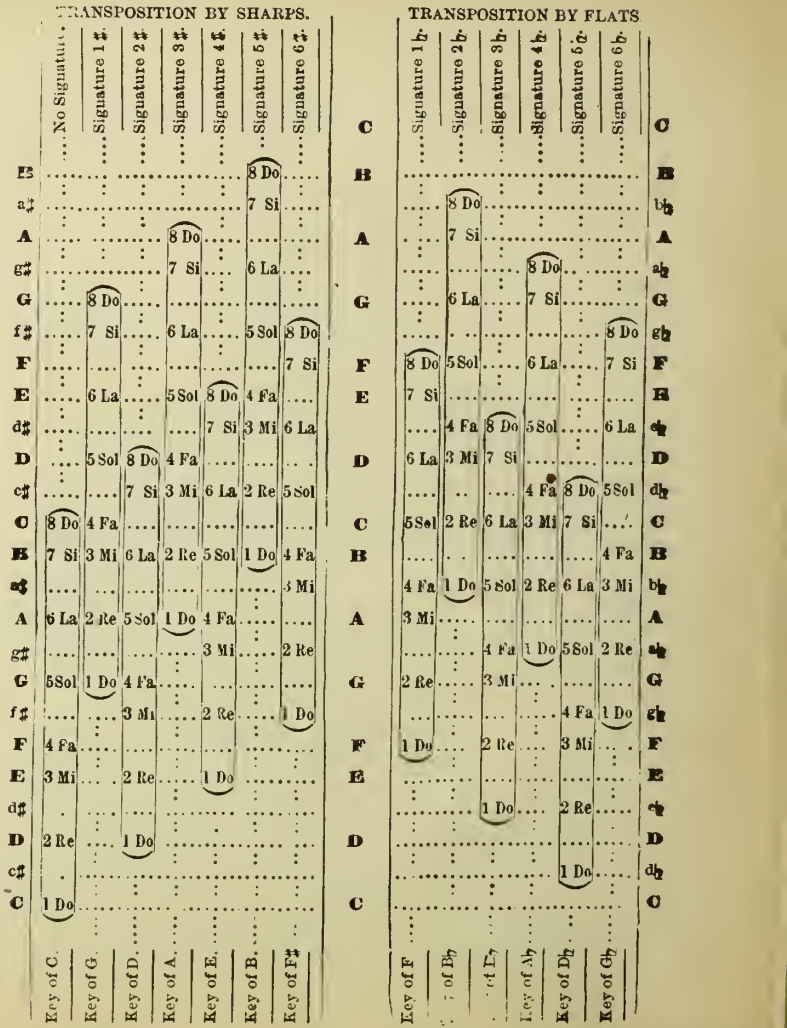
SCALE OF E♭ MINOR—(RELATIVE OF G♭ MAJOR).



§ 65. The following table will show at a glance the different transpositions, major and minor, with their several signatures. The large notes represent ONE (Do) of the major scale; and the smaller notes represent ONE (La) of the relative minor scale.



MAJOR KEYS.



MINOR KEYS.

TRANSPOSITION BY SHARPS.

	No Signature.	Signature 1 ♯	Signature 2 ♯♯	Signature 3 ♯♯♯	Signature 4 ♯♯♯♯	Signature 5 ♯♯♯♯♯	Signature 6 ♯♯♯♯♯♯	
A								A
G♯						8 La		
G						7 Si		G
F♯				8 La				
F				7 Si				F
E		8 La				6 Fa		E
D♯		7 Si				5 Mi	8 La	
D				6 Fa			7 Si	D
C♯				5 Mi	8 La	4 Re		
C		6 Fa			7 Si			C
B		5 Mi	8 La	4 Re		3 Do	6 Fa	B
A♯			7 Si			2 Si	5 Mi	
A	8 La	4 Re		3 Do	6 Fa			A
G♯	7 Si			2 Si	5 Mi	1 La	4 Re	
G		3 Do	6 Fa					G
F♯		2 Si	5 Mi	1 La	4 Re		3 Do	
F	6 Fa						2 Si	F
E	5 Mi	1 La	4 Re		3 Do			E
D♯					2 Si		1 La	
D	4 Re		3 Do					D
C♯			2 Si		1 La			
C	3 Do							C
B	2 Si		1 La					B
A♯								
A	1 La							A
	Key of A Minor.	Key of E Minor.	Key of B Minor.	Key of F♯ Minor.	Key of C♯ Minor.	Key of G♯ Minor.	Key of D♯ Minor.	

TRANSPOSITION BY FLATS.

	Signature 1 ♭	Signature 2 ♭♭	Signature 3 ♭♭♭	Signature 4 ♭♭♭♭	Signature 5 ♭♭♭♭♭	Signature 6 ♭♭♭♭♭♭	
A							A
G♯							A♭
G		8 La					G
F♯		7 Si					G♭
F				8 La			F
E				7 Si			E
D♯		6 Fa				8 La	E♭
D	8 La	5 Mi				7 Si	D
C♯	7 Si			6 Fa			D♭
C		4 Re	8 La	5 Mi			C
B			7 Si			6 Fa	B
A♯	6 Fa	3 Do		4 Re	8 La	5 Mi	B♭
A	5 Mi	2 Si			7 Si		A
G♯			6 Fa	3 Do		4 Re	A♭
G	4 Re	1 La	5 Mi	2 Si			G
F♯					6 Fa	3 Do	G♭
F	3 Do		4 Re	1 La	5 Mi	2 Si	F
E	2 Si						E
D♯			3 Do		4 Re	1 La	E♭
D	1 La		2 Si				D
C♯					3 Do		D♭
C			1 La		2 Si		C
B							B
A♯					1 La		B♭
A							A
	Key of D Minor.	Key of G Minor.	Key of C Minor.	Key of F Minor.	Key of B♭ Minor.	Key of E♭ Minor.	

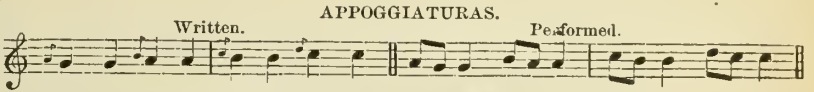
§ 66. For the purpose of enlivening the melody, or giving it a greater degree of expression, or for purposes of embellishment, tones are frequently introduced which do not form an essential part of the melody, and which are not taken into account in harmonizing the accompanying parts. Such tones are called PASSING TONES.

PASSING TONES.



§ 67. The APPOGGIATURA is a passing tone which precedes an essential tone as an accented part of the measure, and is generally represented by a small note.

APPOGGIATURAS.



§ 68. An AFTER TONE is a passing tone which follows an essential tone, either on an accented or an unaccented part of a measure.

AFTER TONES.



NOTE.—There are other embellishments, graces, and ornaments, such as the DOUBLE APPOGGIATURA, the TURN, the MORDENT, the TRILL, the DOUBLE TRILL, the TRILL CHAIN, the CADENZA, etc., which do not belong to ordinary singing school or choir practice, and which can only be attained by long and persevering study, under the guidance of a skillful and competent teacher.

§ 69. Tones may be said to have five degrees of power, called *Pianissimo*, *Piano*, *Mezzo*, *Forte*, and *Fortissimo*.

§ 70. A tone which is produced with very great vocal restraint—*i. e.*, the lightest or softest tone that can possibly be produced—is called *Pianissimo*, or the first degree of power.

§ 71. A tone which is produced with some vocal restraint is called PIANO, or second degree of power.

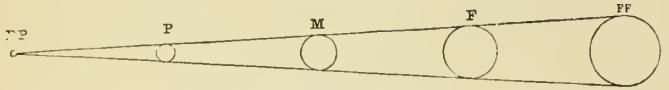
§ 72. A tone which is produced without vocal restraint is called MEZZO, middle or third degree of power.

§ 73. A tone which is produced with considerable vocal exertion is called FORTE, or fourth degree of power.

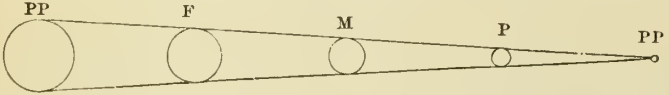
§ 74. A tone which is produced with great vocal exertion is called FORTISSIMO, or fifth degree of power.



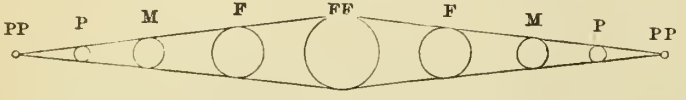
§ 75. A tone which commences with a low degree of power, and increases to a higher degree of power, is called CRESCENDO.



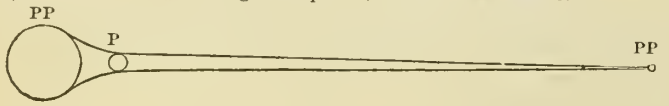
§ 76. A tone which commences with a higher degree of power and decreases to a lower degree of power is called DIMINUENDO or DECRESCENDO.



§ 77. A tone which is the result of a union of *Crescendo* and *Decrescendo*, is called SWELL.



§ 78. A tone which is commenced with a high degree of power, and *instantly diminished*, and held with a low degree of power, is called SFORZANDO.



§ 79. When tones are smoothly and closely connected, they are called LEGATO.

§ 80. When tones are produced in a distinct manner, and are only sustained through one-fourth the time allotted to them, they are called STACCATO.

§ 81. When tones are produced in a distinct manner, and are only sustained through one-half the time allotted to them, they are called SEMI-STACCATO.

§ 82. The following table shows, first, the names of these different degrees of power: second, the abbreviations and marks by which they are known; and third, their definitions. The names are mostly taken from the Italian language, and are universally used as *technical terms* in music.

PIANISSIMO	*pp*	Very soft.
PIANO (pronounced Pe-*ah*-no)	*p*	Soft.
MEZZO (pronounced *Met*-zo)	*m*	Of medium power.
FORTE (pronounced *For*-te)	*f*	Loud.
FORTISSIMO	*ff*	Very loud.
CRESCENDO (pronounced Cre-*shen*-do)	*Cres. or* <	Increase the power.
DIMINUENDO (Dimin-oo-*en*-do)	*Dim. or* >	Diminish the power.
SWELL	<>	Increase and diminish.
SFORZANDO (Sfort-*zan*-do)	*sf or fz* or >	Explosive.
LEGATO (Le-*gah*-to)	⌒	Smooth and connected.
STACCATO (Stah-*kah*-to)	! ! ! !	Very short and distinct.
SEMI-STACCATO (Sem-ee)	• • • •	Less short and distinct.

EXPLANATION AND PRONUNCIATION OF TECHNICAL TERMS.

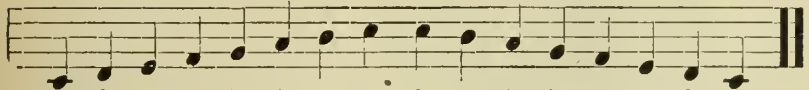
A—In, for, at, with, &c. [and faster.
Accelerando—(A-tchel-e-*ran*-do); moving faster
Accento—(A-*tchaym*-to); accented.
Adagio—(A-*dah*-jo); slow.
Ad libitum, or *ad lib.*—At pleasure.
Allegro—(Al *lay*-gro); a quick movement.[legro.
Allegretto—(Al lay-*gray*-to); less quick than al-
Andante—(An *dan*-ta); distinct; rather slow.
Andantino—(An-dan-*tee*-no); quicker than andante
A tempo—(Ah *tem*-po); in time.
Bis—(Bese); twice.
Calando—(Ca-*lan*-do); Diminish and ritard
Cantabile—(Can *tah*-bee-la); elegant, graceful.
Con—(*Cone*, long o); with.
Con spirito—(*Spir*-ito); with spirit.
Coda—An additional close of a composition.[ing
Da Capo—(Da-*cah*-po, or D.C.); go to the begin-
Dal Segno—(Dal-*sane*-yo, or D.S.); go to the sign.
Dolce—(*Dole* tchay); soft, sweet, delicate.
Fine—(*Fee*-na); end.
Finale—(Fee-*nah*-la); the final movement.
Fugue—(G, as in get); a flight, one part leading, others imitating.
Grave—(*Grah*-va); slow and solemn.
Giusto—(Je-*oos*-to); in just, equal, steady time.
Largo—A slow movement.
Larghetto—(Lar-*gay*-to); not so slow as Largo.
Legato—(La-*gah*-to); smooth and connected.
Lento—(*Layn*-to); slow and gliding.
Moderato—(Mod-a-*rah*-to); moderately.
Obligato—(O-ble-*gah*-to); necessary, indispensible
Piu—(*Pee*-oo); more.
Piu mosso—(*Pee*-oo-moso); more rapidly.
Presto—Quick.
Prestissimo—Very quick.
Primo—(*Pree*-mo); first.
Pastorale—(Pas-to-*rah*-la); in a gentle style.
Piacere—(Pee-a-*tchay*-ra); gay and graceful.
Recitative—In speaking style.
Ritard—Slower and slower.
Senza—Without.
Senza organo—Without organ.
Solo—For one voice or instrument.
Soli—(*So*-lee); plural of solo.
Sostenuto—(Sos-te-*noo*-to); sustained.
Subito—(Su-*bee*-to); quick.
Scherzo—(*Skert*-zo); in a playful manner.
Trio—(*Tree*-o); for three parts.
Tutti—(*Too*-tee); altogether.
Vivace—(Ve-*vah*-tcha); quick and lively.
Voce—(*Vo*-tcha); voice.
Volti—(*Vol*-tee); turn over.
Volti subito—Turn over quickly.
Voce di Testa—The head voice.
Voce di Petto—The chest voice.

* In the pronunciation, the syllable which is italicised shows the accent.

After drilling the class thoroughly upon the tones of the scale, the staff, short notes, double bars, &c., according to the plan laid down in the author's work on Rudimental Class Teaching,* the following studies may be taken up. It should be borne in mind that no attempt is here made to furnish a system which the teacher must follow, but he is left to explain each new idea in his own way. The author has, however, pointed out the "order of succession" of these new ideas and has furnished an exercise for each in its turn. These studies are not designed to take the place of blackboard exercises but to follow them. And here we would suggest that each new idea should be explained and illustrated upon the blackboard before calling attention to the exercise itself.

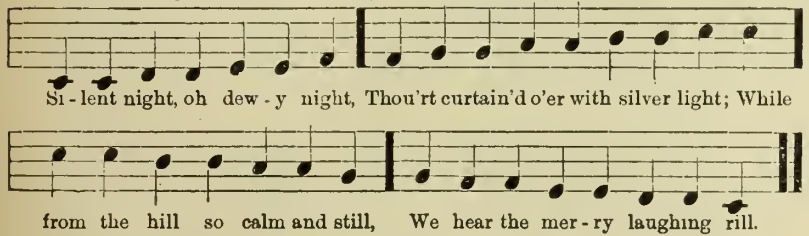
A successful teacher never tells the class *what he is going to do next*, but *does it;* he will make his explanations *short* and *sharp*, and turn at once to the exercise which involves it. Over each exercise will be found a reference to that portion of the Theoretical Studies where will be found a full explanation of each new idea.

No. 1. Explain STAFF, SHORT NOTES and DOUBLE BAR. (See §§ 1, 2, 4 & 5, page 3.)



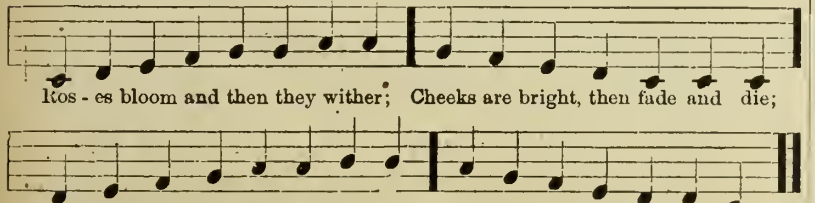
1, 2, 3, 4, 5, 6, 7, 8. 8, 7, 6, 5, 4, 3, 2, 1.
Do, re, mi, fa, sol, la, si, do. Do, si, la, sol, fa, mi, re, do.

No. 2. Explain the CLOSE. (See § 3, page 3.)



Si - lent night, oh dew - y night, Thou'rt curtain'd o'er with silver light; While from the hill so calm and still, We hear the mer - ry laughing rill.

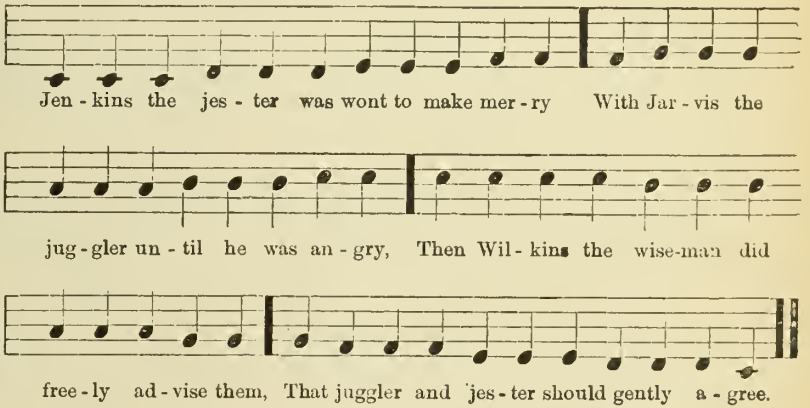
No. 3. *Sing first by syllables, then by words.*



Ros - es bloom and then they wither; Cheeks are bright, then fade and die; Shapes of light are waft - ed hith er, Then like visions hur - ry by.

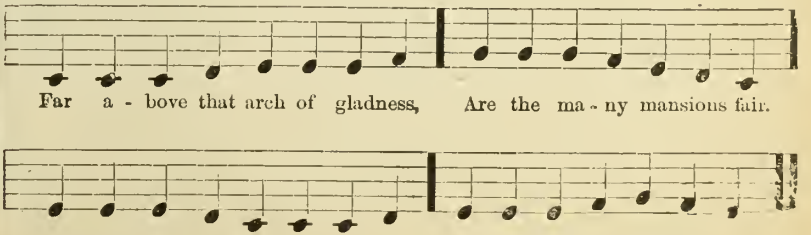
* Palmer's Rudimental Class Teaching published by John Church & Co., price 50 cents.

No. 4. *Sing first by syllables.*



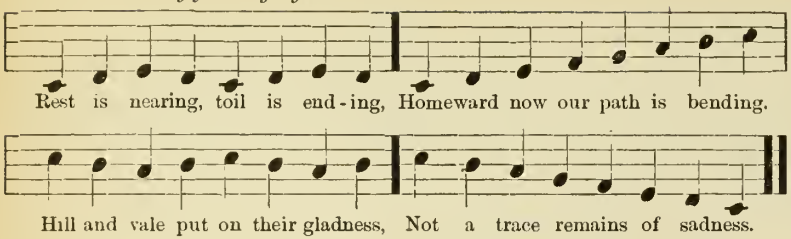
Jen - kins the jes - ter was wont to make mer - ry With Jar - vis the jug - gler un - til he was an - gry, Then Wil - kins the wise-man did free - ly ad - vise them, That juggler and jes - ter should gently a - gree.

No. 5. *Sing first by syllables.*

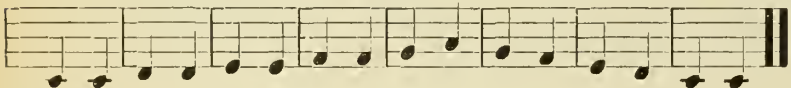


Far a - bove that arch of gladness, Are the ma - ny mansions fair. Far from pain, and sin, and fol - ly, I would find my mansions

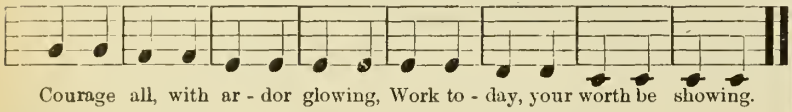
No. 6. *Sing first by syllables.*



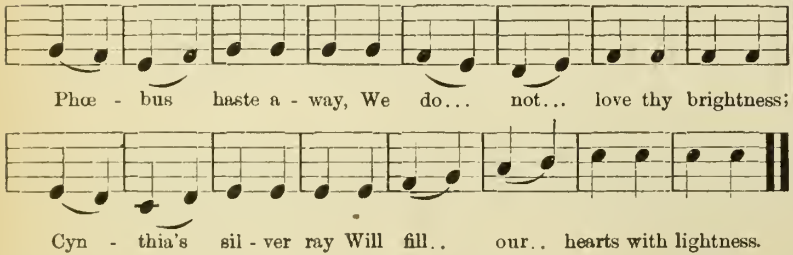
No. 7. Explain COUNTING and MEASURES. (See §§ 6, 7 and 14, page 3.)



No. 8.



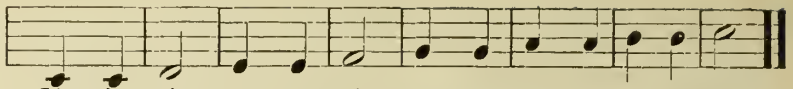
No. 9. Explain the SLUR. (See § 17, page 4.)



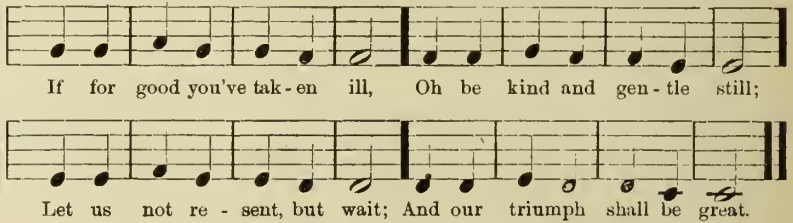
No. 10. Explain the TIE. (See § 18, page 4.)



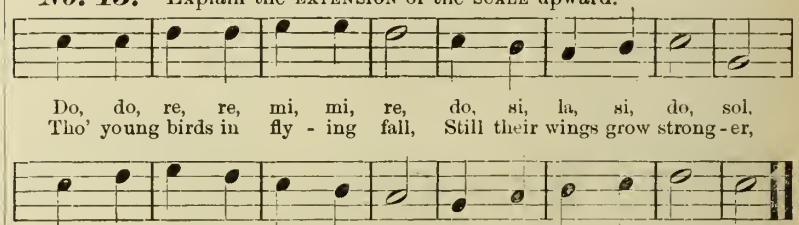
No. 11. Explain the LONG-NOTE.



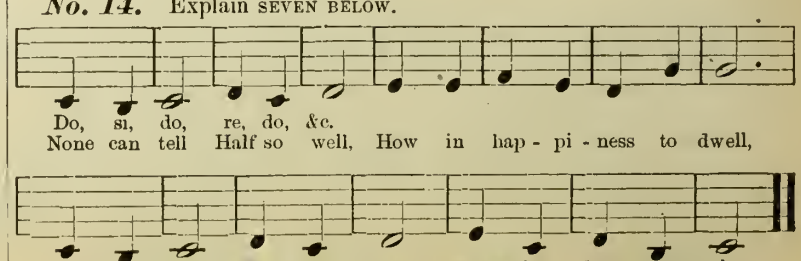
No. 12. *May be sung as a round in two parts.*



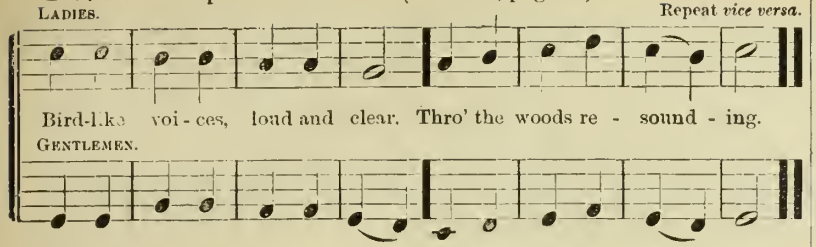
No. 13. Explain the EXTENSION of the SCALE upward.



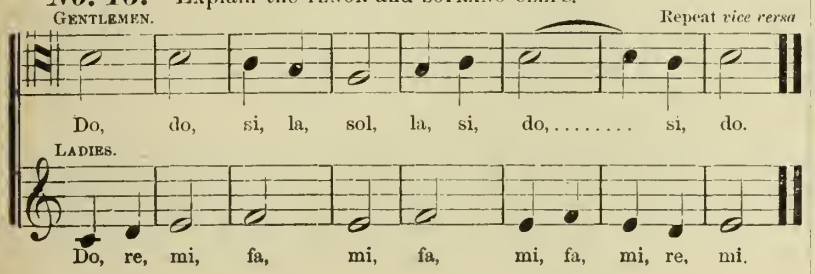
No. 14. Explain SEVEN BELOW.



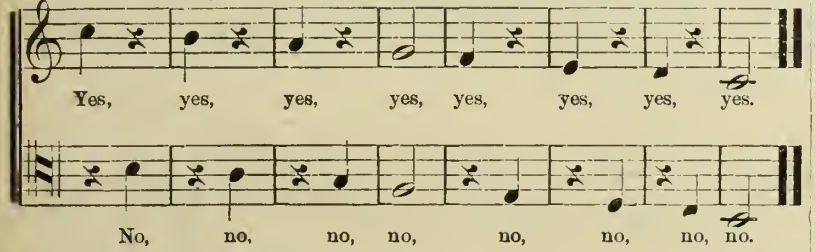
No. 15. Explain the BRACE. (See § 25, page 5.)



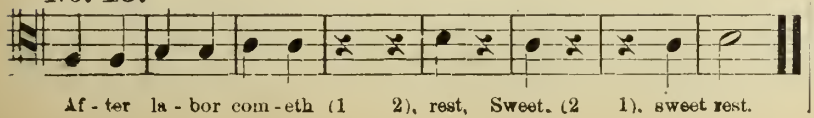
No. 16. Explain the TENOR and SOPRANO CLEFS.



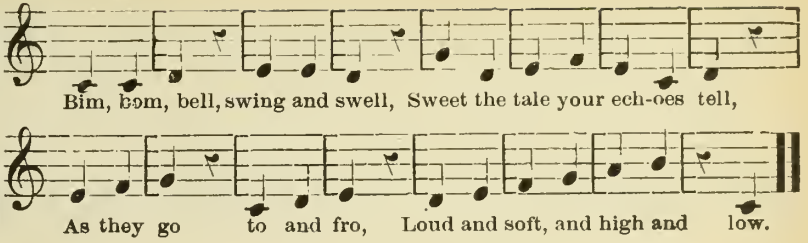
No. 17. Explain the SHORT REST. (See § 19, page 5.)



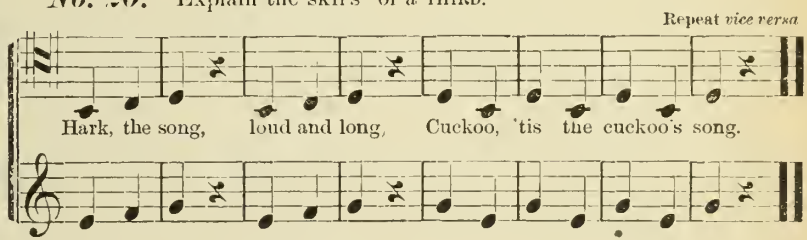
No. 18.



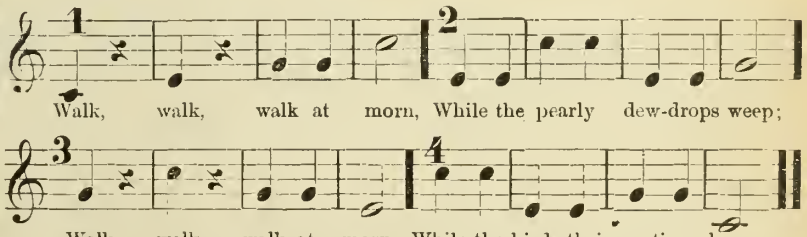
No. 19.



No. 20. Explain the SKIPS of a THIRD.



No. 21. Round in four parts.



No. 22. Explain the BASE CLEF. (See § 22, page 4.)



No. 23.



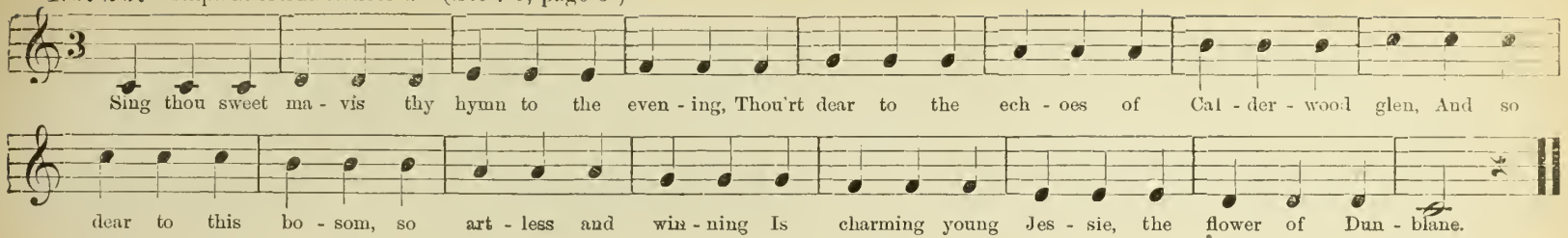
No. 24. Explain the LONG REST. (See § 19, page 4.) Explain BIS. (See pronunciation of technical terms, page 12.)



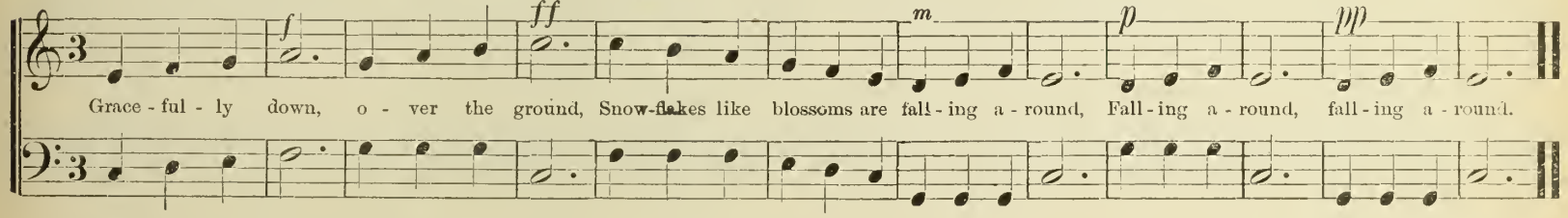
No. 25.



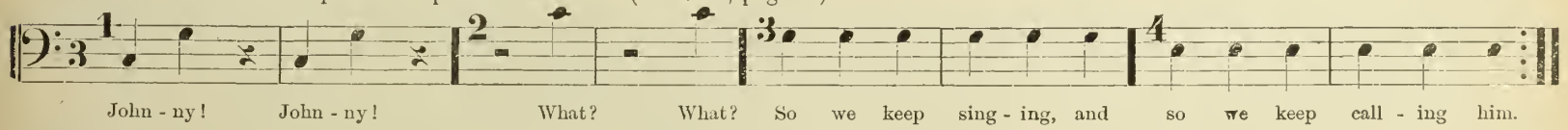
No. 26. Explain TRIPLE MEASURE. (See § 9, page 3)



No. 27. Explain the DOTTED LONG NOTE. (See § 26, page 5.) Explain *m*, *f*, *ff*, *p* and *pp*. (See §§ 69 and 74 inclusive.) PATTI PEARL.

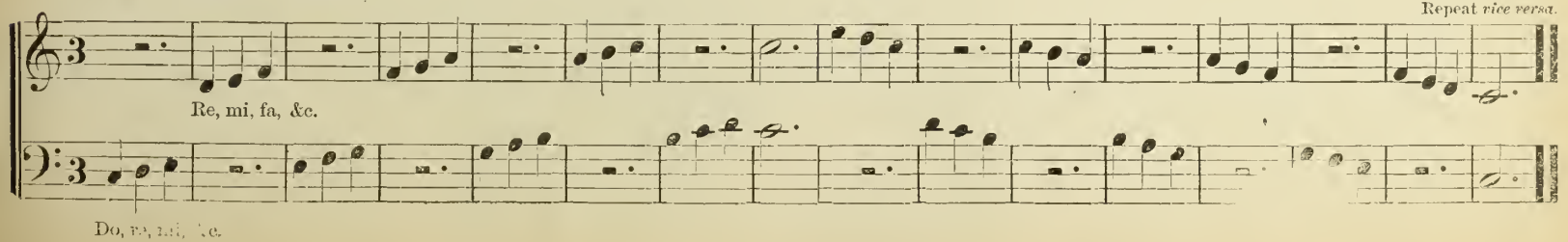


No. 28. ROUND in four parts. Explain the REPEAT. (See § 27, page 5.) G. F. R.

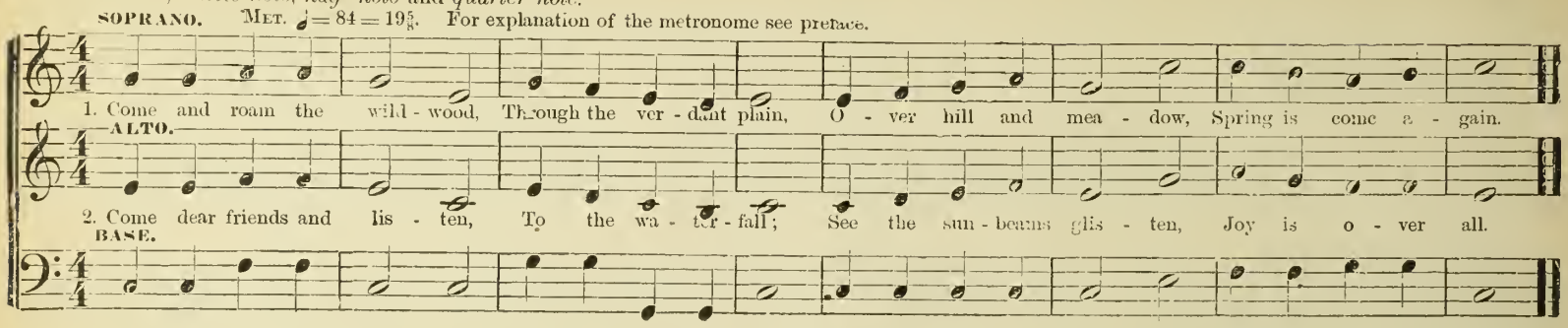


No. 29. Explain the DOTTED LONG REST.

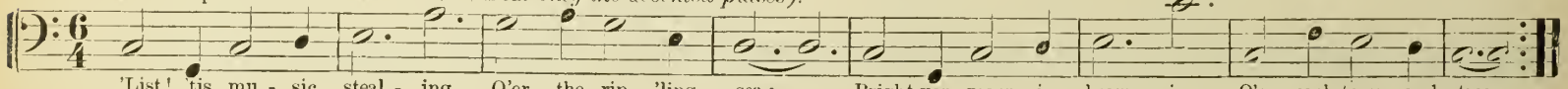
Repeat *vice versa*.



No. 30. Explain SOPRANO, ALTO and BASE. Explain the FRACTION, NUMERATOR and DENOMINATOR. Explain the WHOLE NOTE. Give the notes their correct names; *whole note, half note* and *quarter note.*

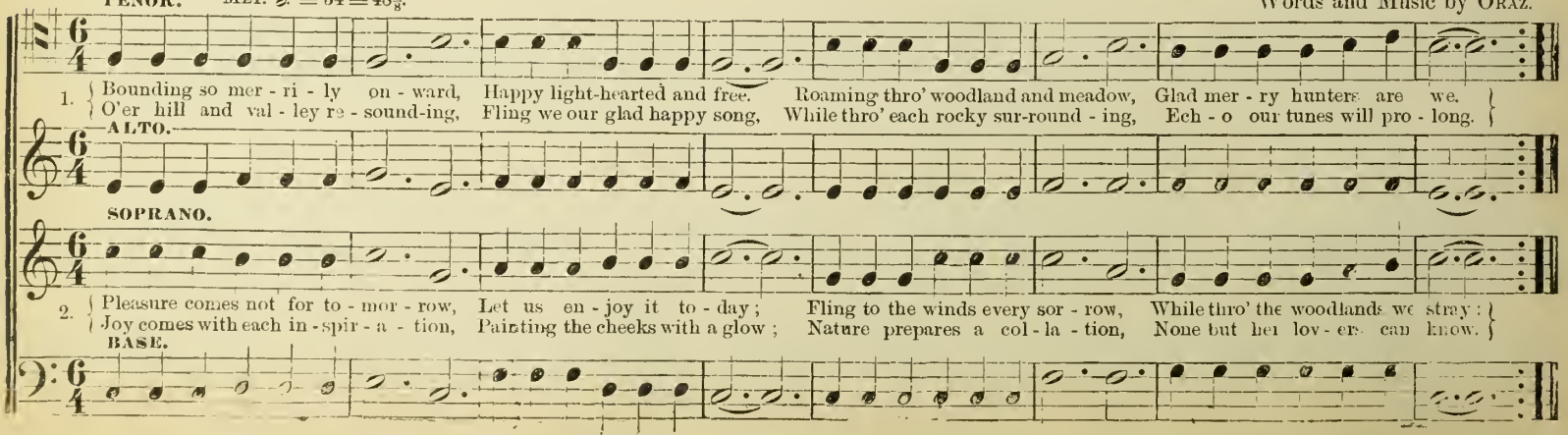


No. 31. Explain SEXTUPLE MEASURE. *(Beat only the accented pulses).*



No. 32. Explain the TENOR.

Words and Music by ORAZ.

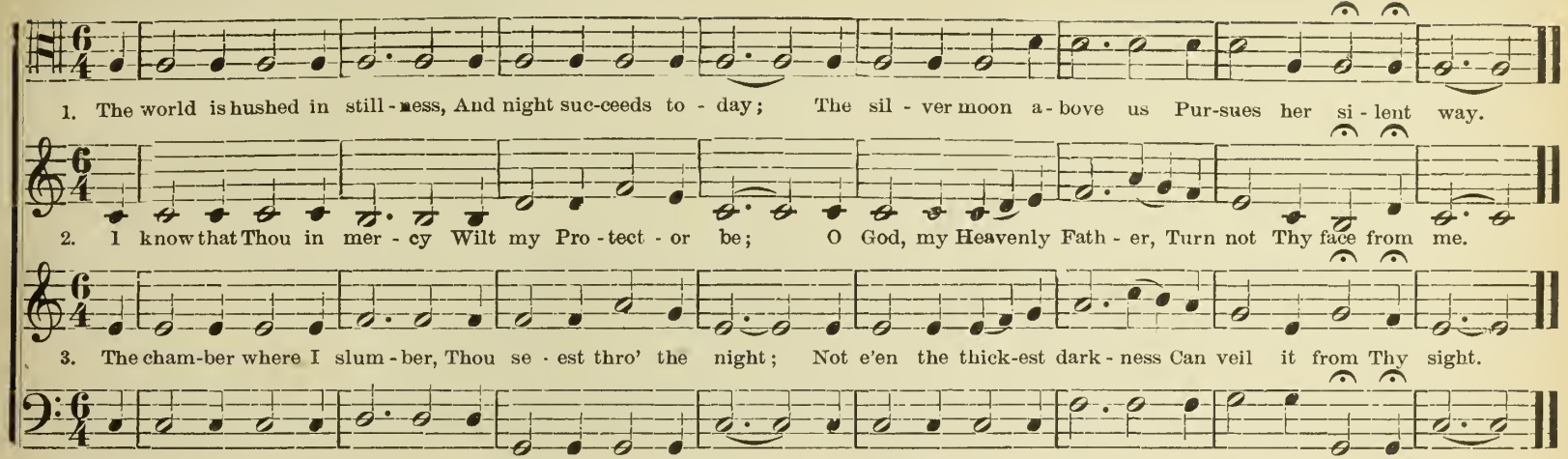


Asleep.

Met. ♩ = 50 = 56⅝

Explain commencing and ending with a Fractional Part of a Measure

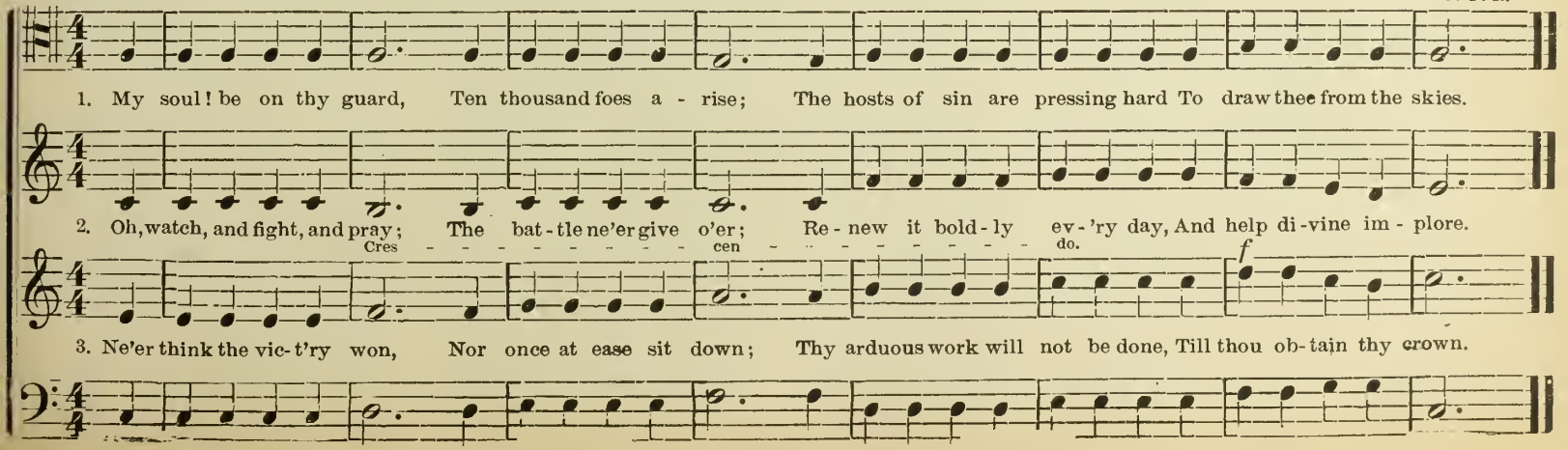
F. F.



Awake. S. M.

Met. ♩ = 92 = 16½.

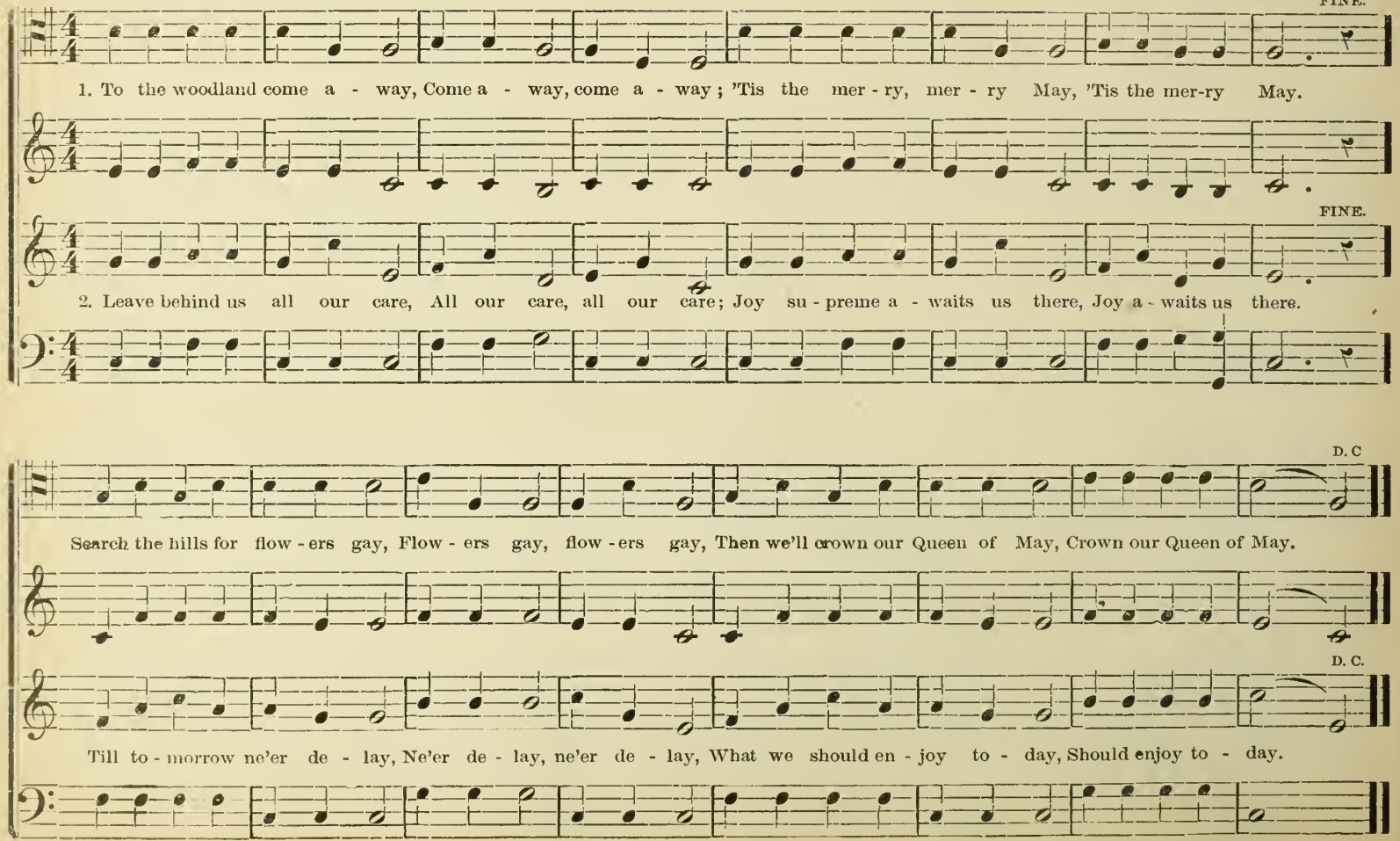
G. F. R.



Come to the Woodland.

Met. ♩ = 132 = 1¾.
Explain D. C. and Fine. (See § 30, page 5).

Words and music by Florence LeClaire.



Listen to the Music.



The Cricket.

Met. ♩ = 58 = 42½

Cowper. Explain the Eighth Notes whose stems are connected by a broad bar.

O.

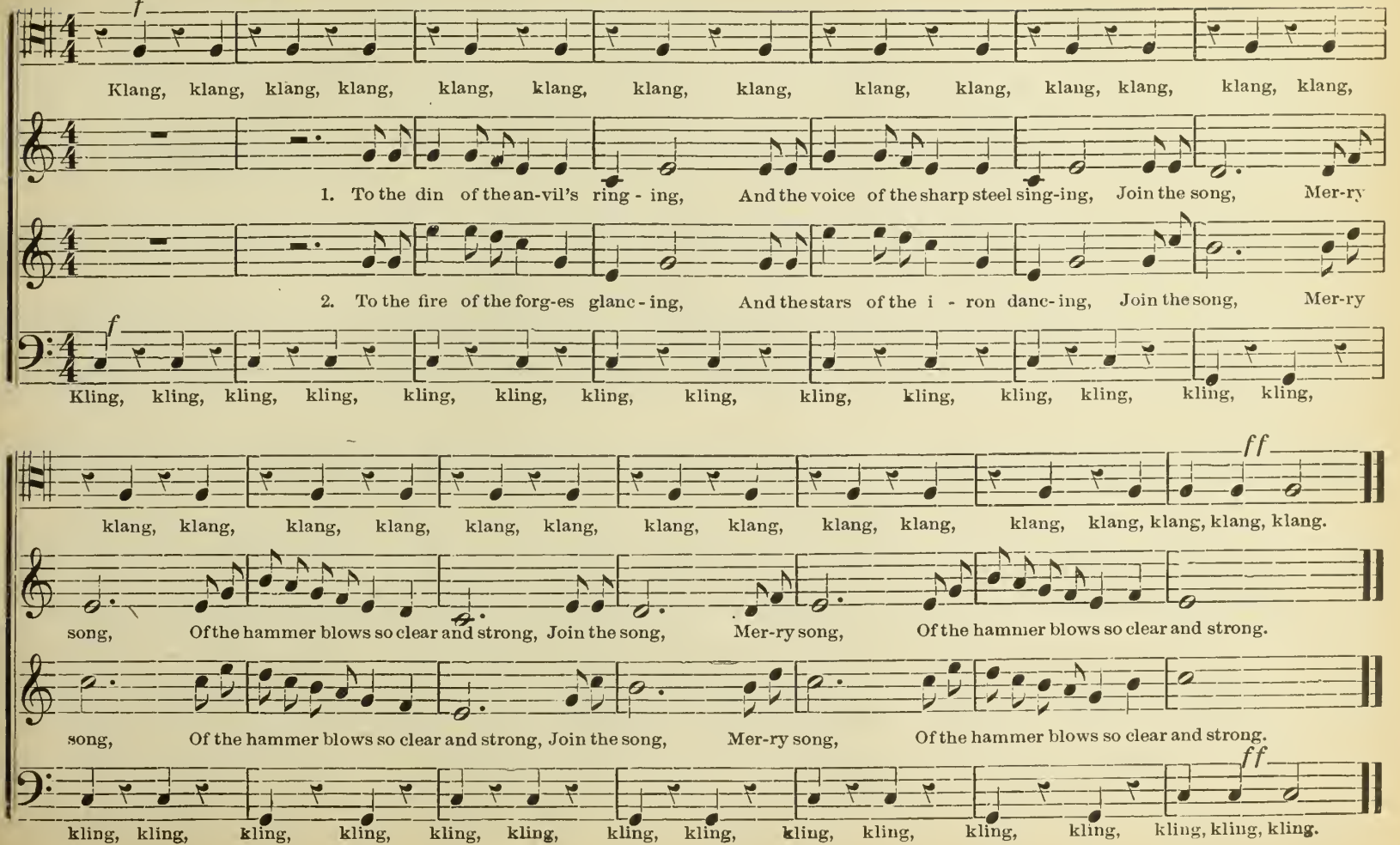


The Hammer Song.

Met. ♩ = 92 = 184

Let Soprano and Alto practice their parts alone a few times before the Bass and Tenor join.

G. F. Root.



Song of the Hunter.

Met. ♪ = 132 = 7¼.
Words by P. P. Bliss.
Explain SHARP FOUR. (See § 38 and 42, inclusive, page 6.) *Accidentals continue their significance throughout the measure in which they occur.**

H. R. Palmer.

1. Up, a - way, free and gay, Goes the hunt - er on his way; Ere the dawn Of the morn, He is up and gone.

2. Soaring high, In the sky, Sings the lark so mer - ri - ly; While the horn, Wind - ing horn, Wakes the drow - sy morn.

3. Horse and hound Prance and bound, Woodlands ech - o bu - gle's sound: Ah! be - ware, Fox and hare, Lin - ger in your lair.

CHORUS

Tal - ly ho! Tal - ly ho! For - ward, sports-man, quick or slow: Tan - ta - rah! Tan - ta - rah! Hear the bu - gles blow.

hark! hark!

Tal - ly ho! Tal - ly ho! For - ward, sportsman, quick or slow: Tan - ta - rah! Tan - ta - rah! Hear the bu - gles blow.

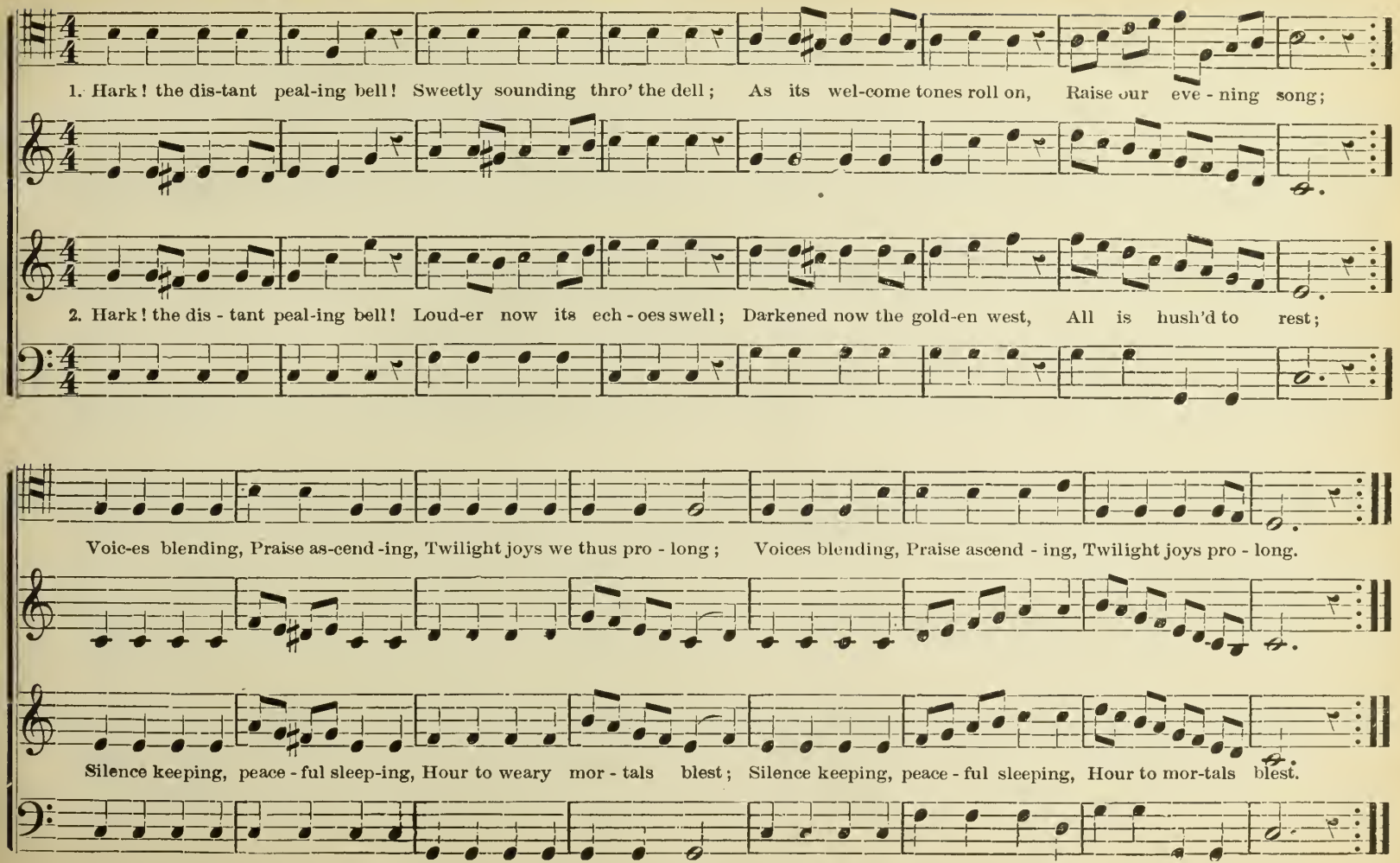
*The additional clause of this rule, namely,—"and from measure to measure until cancelled by a note intervening upon another degree of the staff," is very properly discontinued by most of our modern composers, as it is of no benefit, and causes great confusion. In this book, as in all the works of the writer, whenever an accidental is required in the following measure it will be placed there. H. R. P.

The Vesper Bell.

Met. ♩ = 100 = 144

Explain Sharp One, Sharp Two, Sharp Five and Sharp Six. (See § 38—43 inclusive, page 6).

H. R. Palmer.

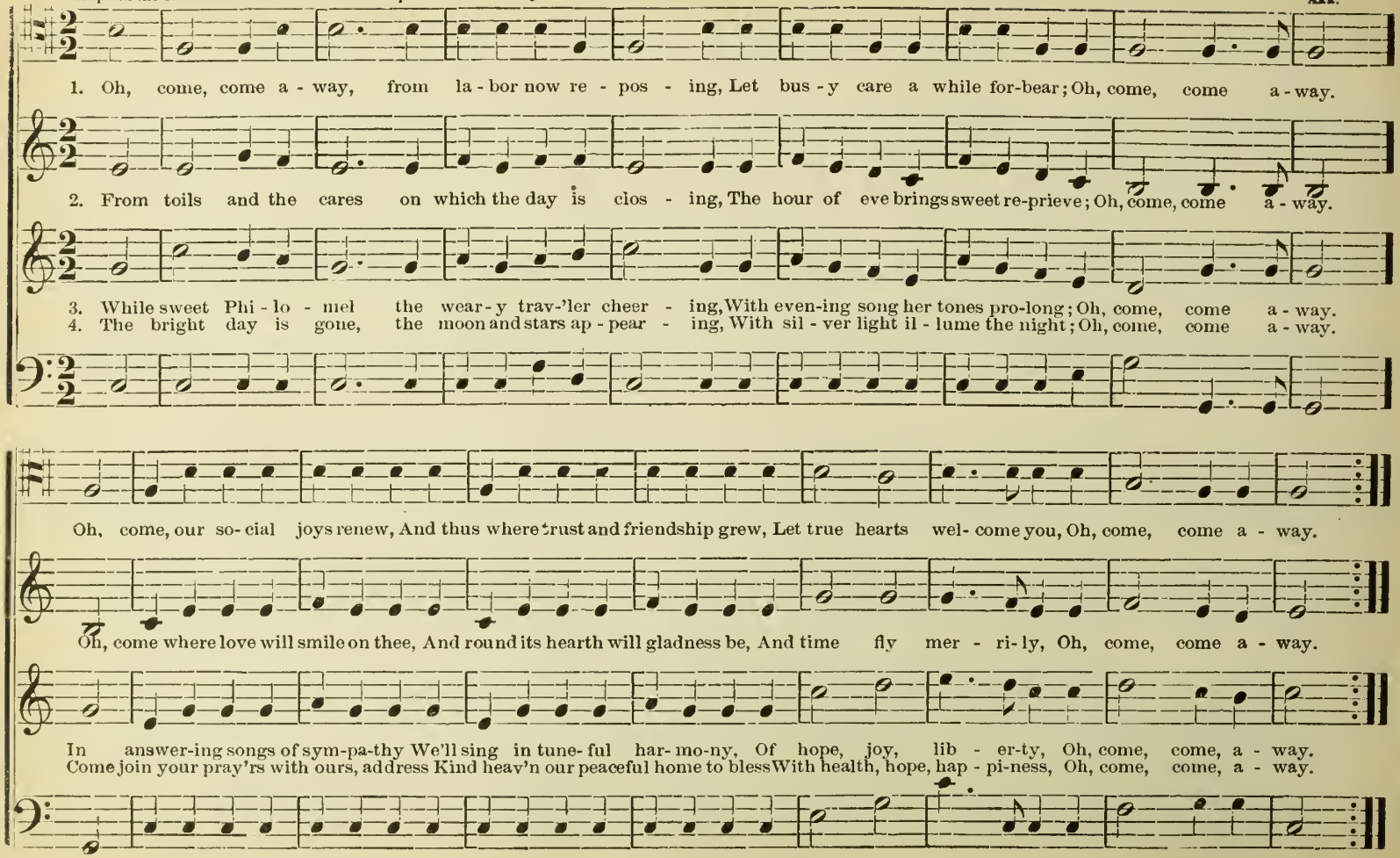


Oh, Come, Come Away.

MET. ♩ = 66 = 31⅞.

Explain the HALF NOTE as a BEAT NOTE. Explain the DOTTED QUARTER NOTE.

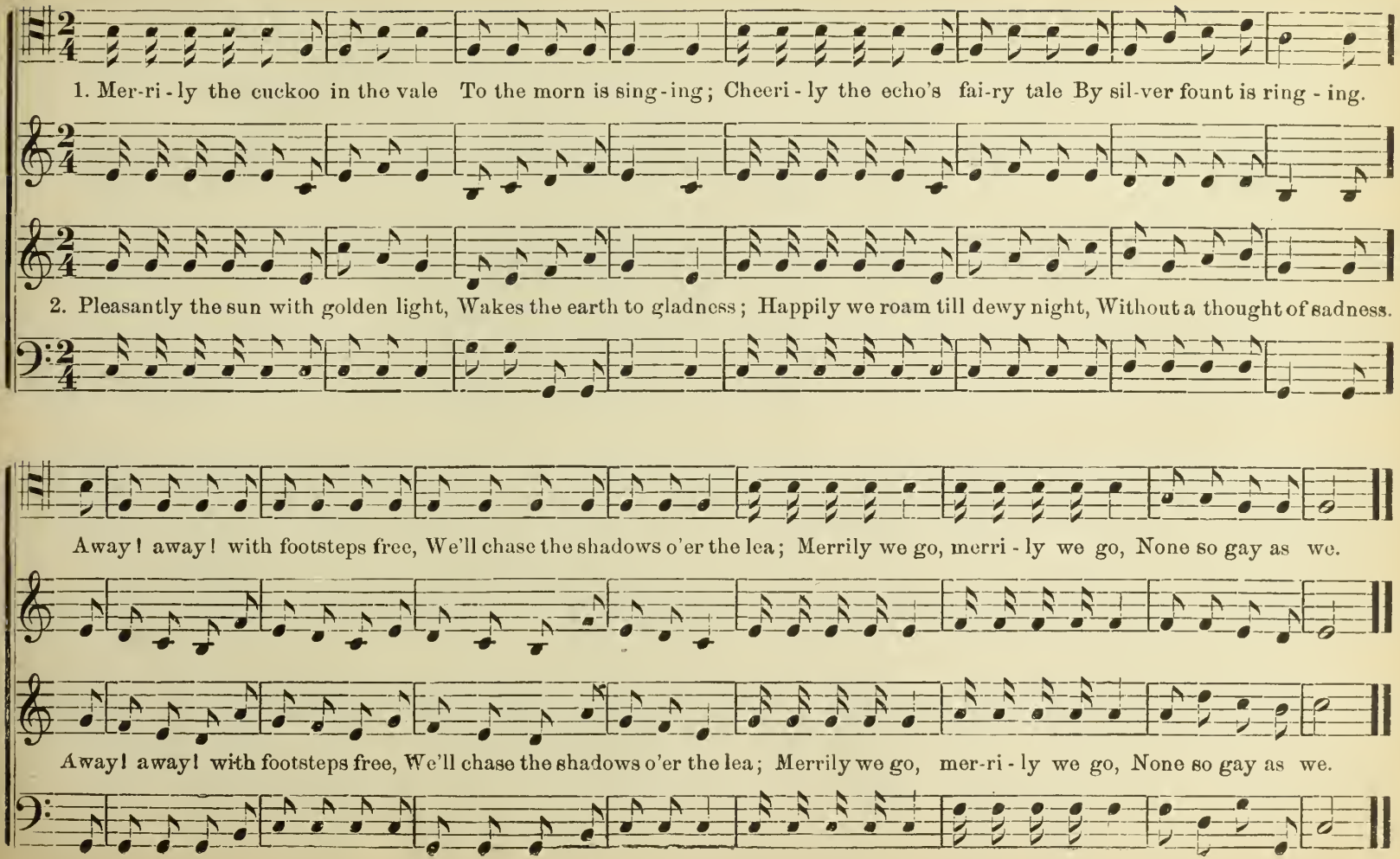
ARR.



Merrily the Cuckoo.

Mer. ♩ = 66 = 31⅞.
Explain Sixteenth Notes.

F. J. C.—C. G. A.



What tho' Fair Spring.

Mvt. ♩ = 72 = 78½.
Words by John Cuzeo.

H. R. Palmer.


1. What tho' fair spring's a sto - ry old—Just as the sky that's blue? In prose or verse e'er be it told With gen - tle joy a - new.
2. The warbling birds from hap-pier haunt, Of sun-ny climes are here; They come to greet with rapt'rous chant The res- ur - rect - ed year.
4. The land is warm be - neath the sun, And fruitful for - ces still Shall yield their wealth, as oft they've done, To human toil and skill.
La, la, la, la

What tho' Fair Spring. Concluded.

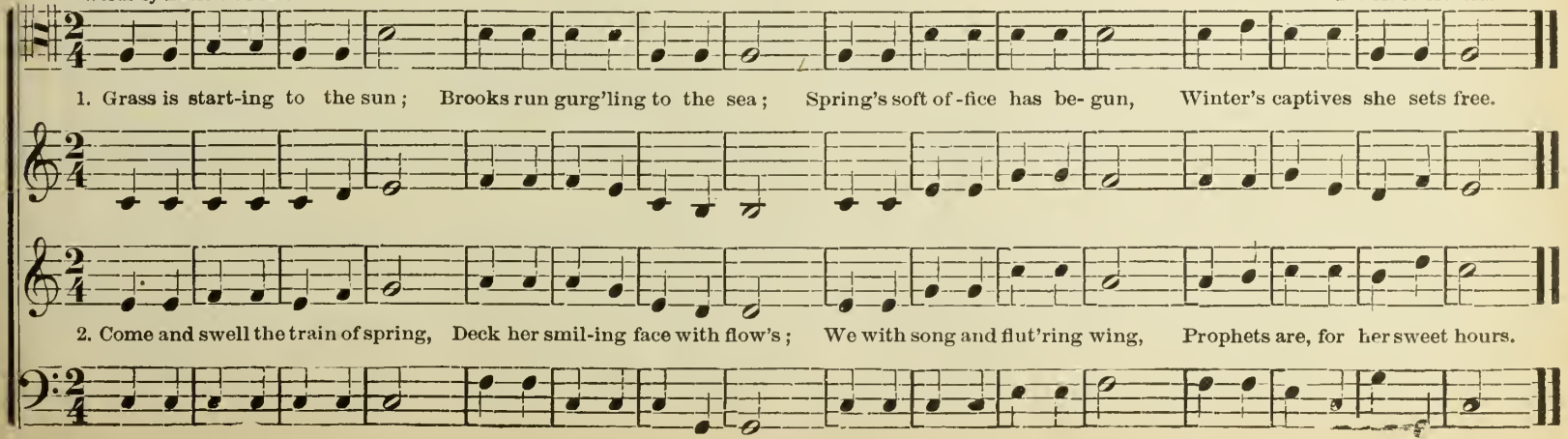
Met. ♩ = 60 = 30½.



Spring Song.

Met. ♩ = 69 = 29⅞.
Words by Emily E. Ford.

Dr. M. J. Munger.



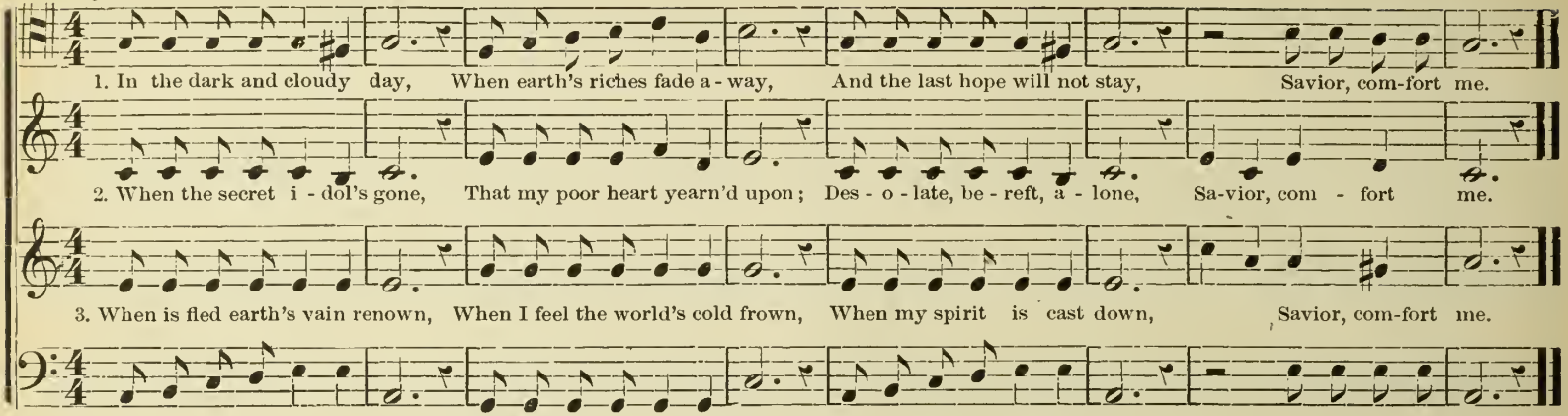
Savior, Comfort Me. 7s & 5s.

Met. ♩ = 54 = 48⅔.

Explain the key of A Minor. (See § 61 and 64 inclusive, page 9).

Very Slow. Third stanza written by Florence LeCaire.

Geo. F. Root.

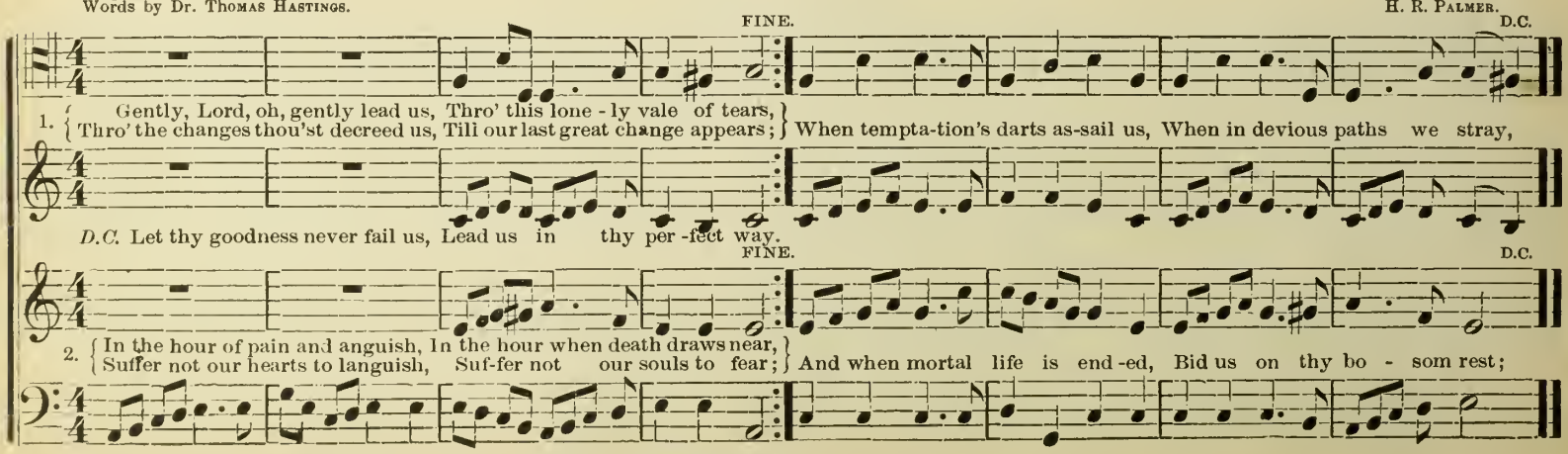


Tocoi. 8s & 7s. Double.

Met. ♩ = 52 = 51½.

Words by Dr. Thomas Hastings.

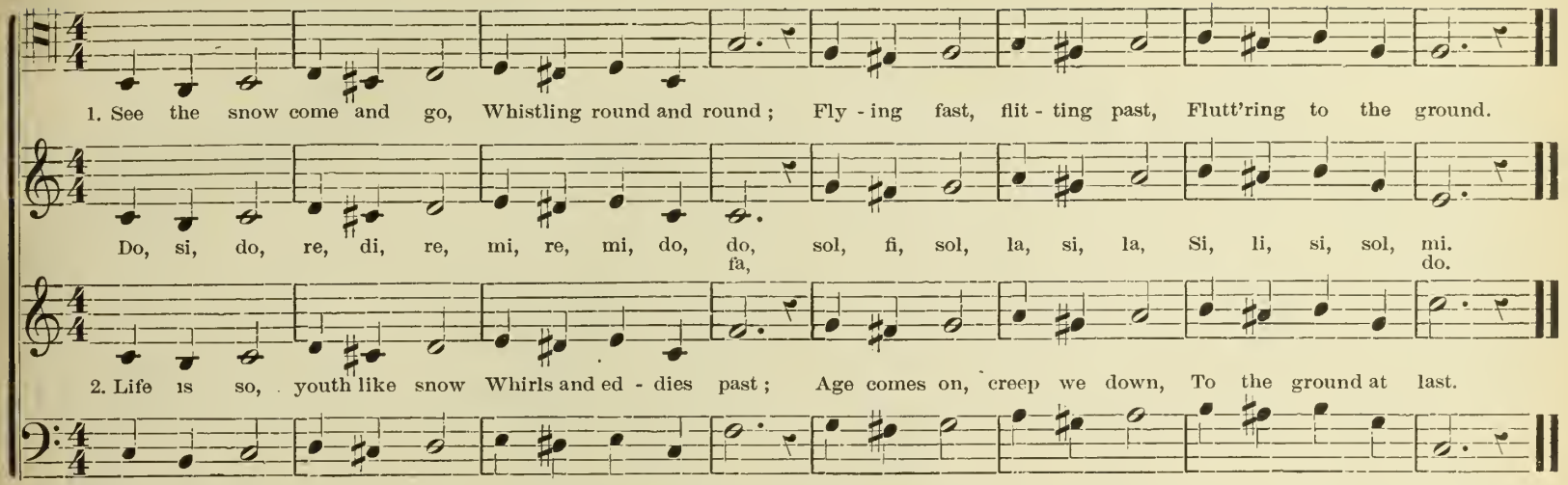
H. R. Palmer.



See the Snow.

Met. ♩ = 104 = 13⅓.

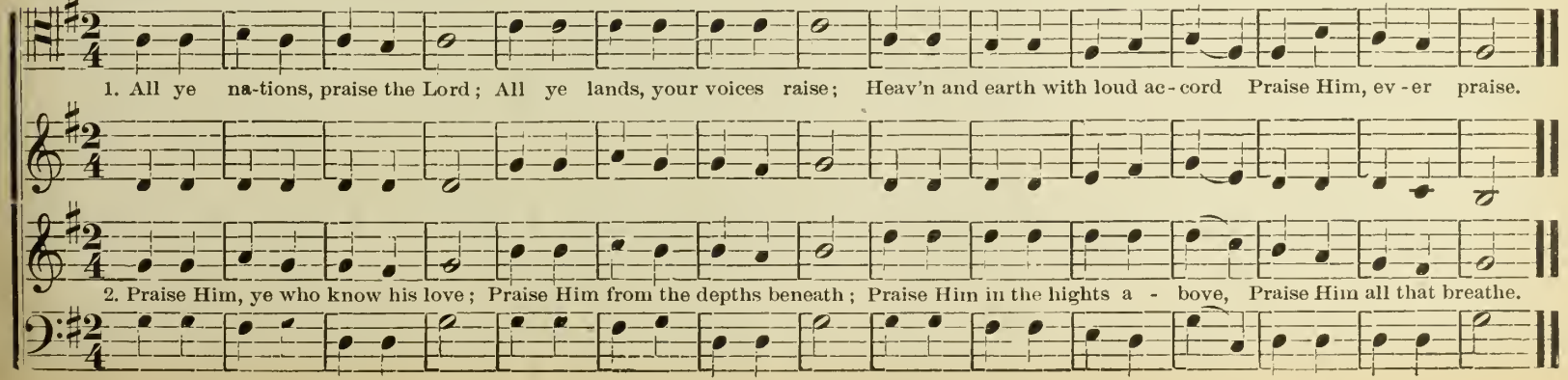
Explain the Chromatic Scale Ascending. (See § 96, page 7).



McGroom. 7s & 5s.

Met. ♩ = 69 = 29⅞.

Explain the Key of G. (See § 44—48, page 7).



Met. ♩ = 72 = 26⅔

Days of Summer Glory.

Oraz.

1. Days of sum - mer glo - ry Days I love to see; All your scenes of va - ried sto - ry, Dear they are to me.

2. Birds are sweet - ly sing - ing All the sum - mer days; All things to the Lord are bring - ing Ceaseless songs of praise.

3. May my mind be ev - er Bright as yon - der sun; Pure my thoughts as even - ing zeph-yr, When the day is done.

Met. ♩ = 50 = 56⅔.
Explain Flat Seven. (See Alto in fifth measure.)

Naponee. S. M.

S. L. Fish.

1. My spir - it on thy care, Blest Sa-vior, I re - cline; Thou wilt not leave me to de - spair, For thou art love di - vine.

2. In thee I place my trust; On thee I calm - ly rest; I know thee good, I know thee just, And count thy choice the best.

April, June and May.

Met. ♩ = 108 = 12⅔

Soprano and Alto Duet Obligato.

Words by Florence LeClaire.

Frank Forest.

FINE.

1. Win - ter will leave us when springtime ap - pears, A - pril will meet us with smiles and with tears. A-pril, June and May,
   Bright, joy - ous May will come trip - ping a - long, June with her ros - es will join the glad throng.

D.C. Springtime is com - ing, and soon will be here, Bright-est and fair - est of all the glad year.

2. Haste thee, old win - ter, thy stay has been long, Though we've been glad- den'd with mirth and with song.
   Bird - songs and blos - soms will come with fair spring; Beau - ty and glad - ness o'er all she will fling.

La, la, la, la, la, la, la, la, la, la, la, la, la, la, la. A- pril, June and May,

La, la, la, la, la, la, la, la, la, la, la, la, la, la, la. A- pril, June and May,

La, la, la, la, la, la, la, la.

D. C

Smil-ing on their way, Fol-low-ing old win-ter's shadows, Will bring us sweet-est flow'rs From their fairy bowers; Welcome, April, June and May.

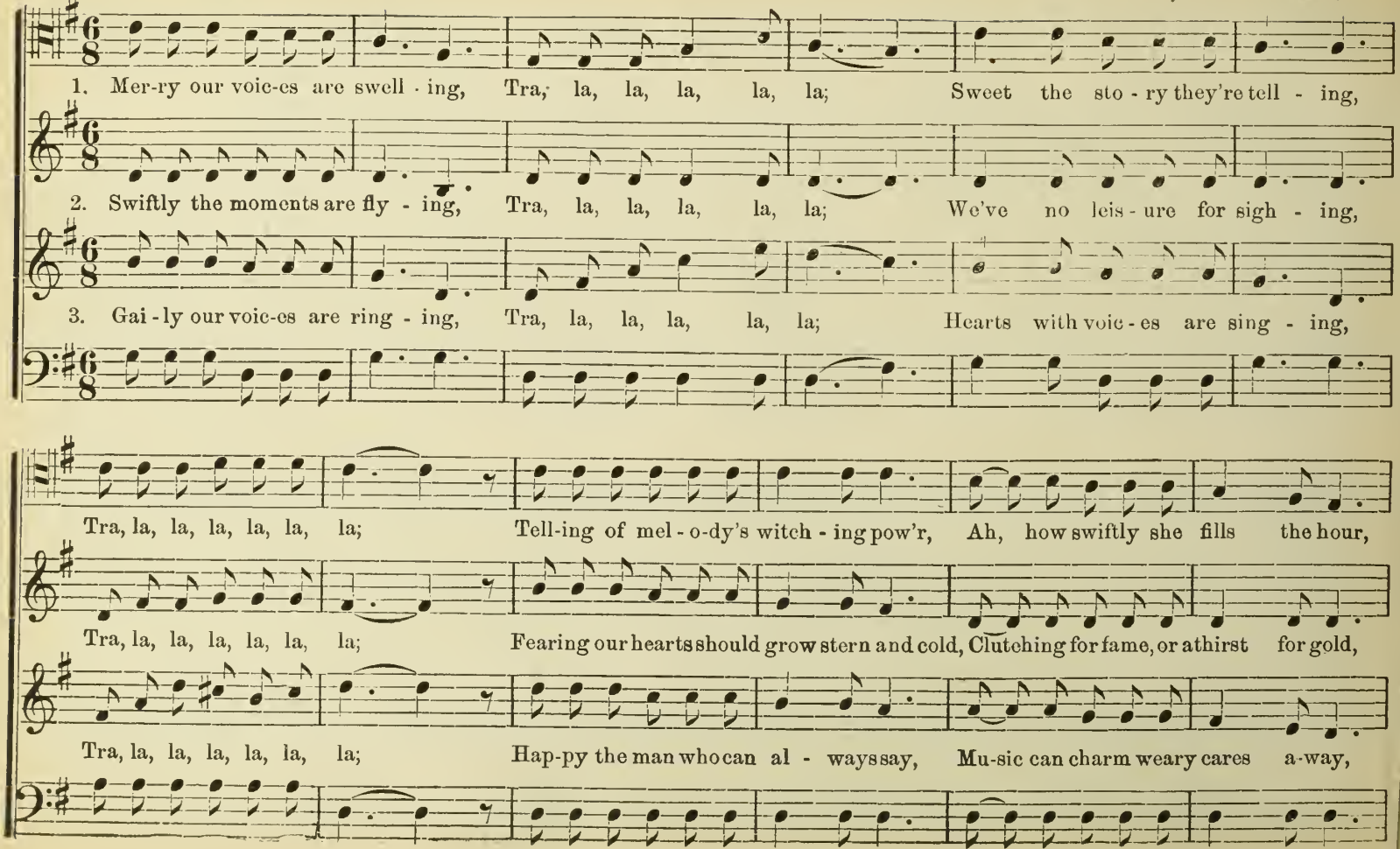
D. C.

Smil-ing on their way, Fol-low-ing old win-ter's shadows, Will bring us sweet-est flow'rs From their fairy bowers; Welcome, April, June and May

Merry Voices.

Met. ♩ = 60 = 30♩

Words and Music by Mrs. Clara H. Scott.




Kindling a light when dark clouds lower, Grief and care dis - pell - ing. Come, come, come, come,
Welcome we now these songs so bold, All our cares de - fy - ing. Tra, la, la, la, la, la, la, la, la, la,
Come, come, come, come,
Glad-ly we'll sing this cheer - ful lay, Joy and happi-ness bring - ing. Tra, la, la, la, la, la, la, la, la, la,
Join us in our sing - ing, Tra, la, la, la, la, la, la, la, la, la, Join us in our sing - ing.
Come, come, come, come,
Join us in our sing - ing, Tra, la, la, la, la, la, la, la, la, la, Join us in our sing - ing.
Come, come, come, come,

The Alphabet.

Mel. ♩ = 96 = 15½.

Explain Thirty-Second Notes.

From Mozart.



Oh, Coldly Blows the Blast.

Met. ♩ = 60 = 39⅛.

Explain the Key of E Minor. (See § 61, page 9).

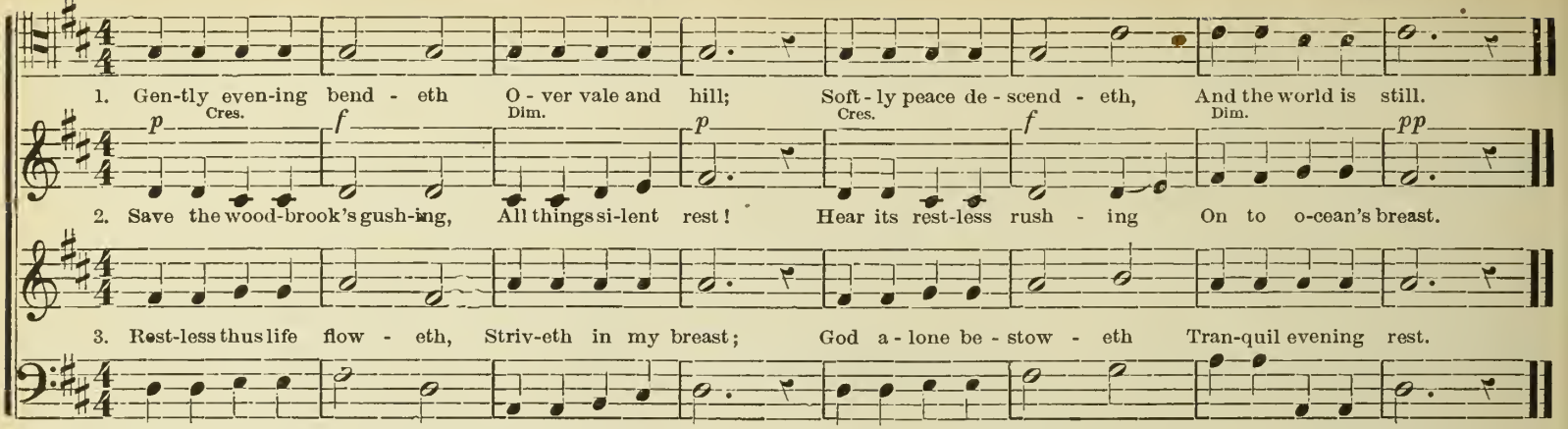


Evening.

Met. ♩ = 69 = 𝅗𝅥.

Explain the Key of D, (See § 49, page 7.). Explain p, pp, f, ff, m, cres. and dim.

Florence LeClaire.

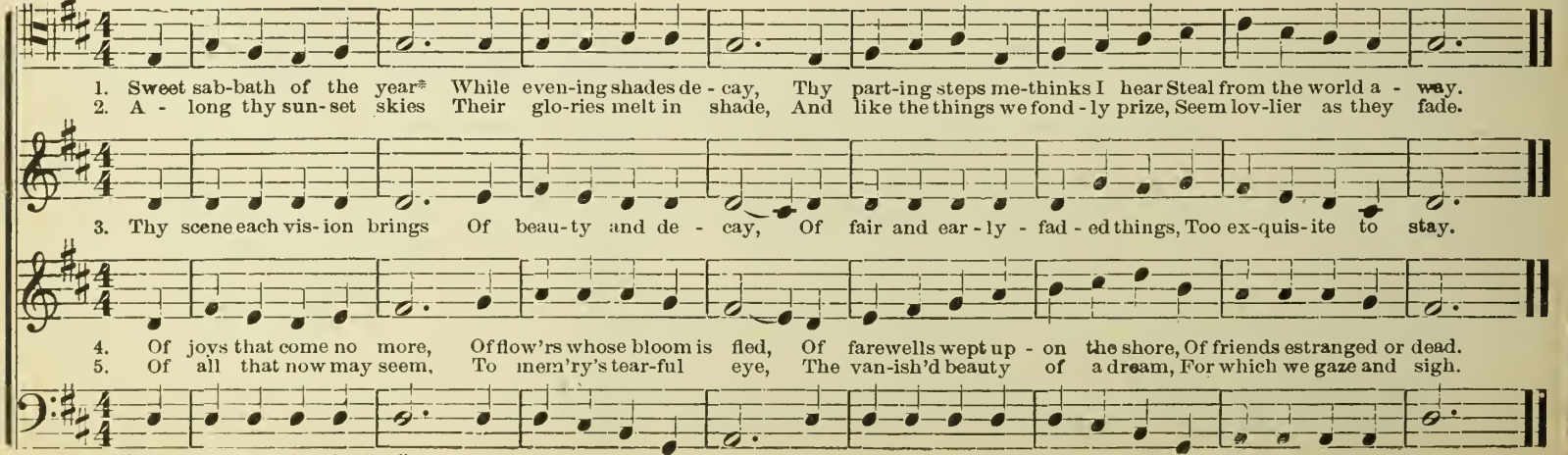


Sinclair. S. M.

Met. = 60 = 39⅛.

Words by Malcolm.

H. R. Palmer.



*Autumn is called the "Sabbath of the year."

Learn A Little Every Day.

Met. ♩ = 60 = 39½.

Mrs. M. A. Kidder.

H. R. Palmer.



I'm Going Home.

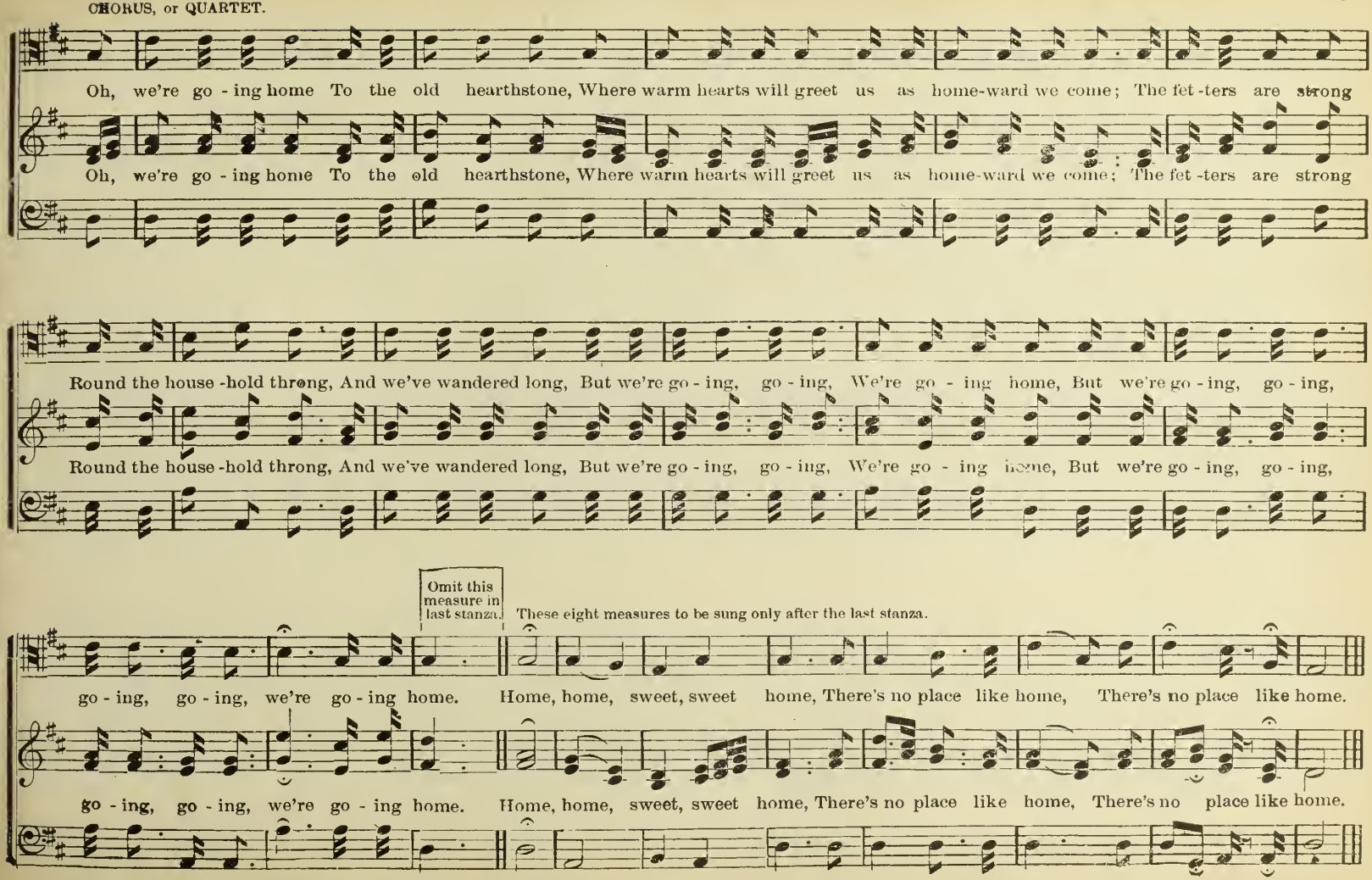
Met. ♪= 100 = 14⅜.

T. Wood, by per.

1. Oh, I'm go-ing home To the old hearth stone, Where
2. 'Neath the evergreen hill, By the gentlest rill That
3. Soon, soon shall I press To my throbbing breast, The
4. Kind strangers, adieu! With heart ever true, As

warm hearts will greet me as home-ward I come. The fetters are strong Round the household throng, And I've wandered long, But I'm
ev - er kiss'd pebbles, the old cottage still Goes on to de - cay, As it did that day When I wandered a - way— But I'm
friends I in childhood so fond - ly caressed; My heartstrings thrill, My eye - lids fill, For I love them still, Oh, I'm
on - ward I go I will still think of you; When loved ones I meet Round the fami-ly seat, Your praise I'll re-peat, For I'm

go - ing, go - ing. I'm go - ing home, So I'm go - ing, go - ing, go - ing, go - ing, I'm go-ing home.
go - ing, go - ing, I'm go - ing home, But I'm go - ing, etc.
go - ing, go - ing, I'm go - ing home, Oh, I'm go - ing, etc.
go - ing, go - ing, I'm go - ing home, For I'm go - ing, etc.


CHORUS, or QUARTET.
Oh, we're go - ing home To the old hearthstone, Where warm hearts will greet us as home-ward we come; The fet-ters are strong
Oh, we're go - ing home To the old hearthstone, Where warm hearts will greet us as home-ward we come; The fet-ters are strong
Round the house-hold throng, And we've wandered long, But we're go - ing, go - ing, We're go - ing home, But we're go - ing, go - ing,
Round the house-hold throng, And we've wandered long, But we're go - ing, go - ing, We're go - ing home, But we're go - ing, go - ing,
Omit this measure in last stanza.
These eight measures to be sung only after the last stanza.
go - ing, go - ing, we're go - ing home. Home, home, sweet, sweet home, There's no place like home, There's no place like home.
go - ing, go - ing, we're go - ing home. Home, home, sweet, sweet home, There's no place like home, There's no place like home.

Follow Me.

Met. ♪ = 80 = 21⅝.

Words by Mrs. Tina Sherman.

Albert Hook.

1. Hark the Sa - vior's wel - come summons, As he stood by Gal - i - lee, Call - ing to those wea - ry toil - ers,
2. Now to us these words are giv - en, Reb - el sin - ners though we be; Ev - er this com - mand they bring us,
3. List - en then, when sad and wea - ry, And no ray of light you see, To the gen - tle words of Je - sus,
4. Thus the Sa - vior's call - ing ev - er, Call - ing af - ter you and me, And we now re - solve to heed it,

CHORUS.

"Leave your nets and fol - low me." Fol - low me, Fol - low me,
Leave your sins and fol - low me.
Faint not, fear not, fol - low me.
Try, dear Lord, to fol - low Thee.

1. Leave your nets and
2. Leave your sins and
3. Faint not, fear not,
4. Try, dear Lord, to

Alto.

Fol - low, fol - low, fol - low, fol - low, fol - low, fol - low, fol - low, fol - low, Leave your nets and

2. Leave your sins and
3. Faint not, fear not,
4. Try, dear Lord, to

2. fol - low me.
3. fol - low me.
4. fol - low Thee.

2. Leave your sins and fol - low me.
3. Faint not, fear not, fol - low me.
4. Try, dear Lord, to fol - low Thee.

fol - low me. Fol - low me, Fol - low me, Leave your nets and fol - low me.

fol - low me. Fol - low, fol - low, fol - low, fol - low, fol - low, fol - low, fol - low, fol - low, Leave your nets and fol - low me.

2. fol - low me.
3. fol - low me.
4. fol - low Thee.

2. Leave your sins and fol - low me.
3. Faint not, fear not, fol - low me.
4. Try, dear Lord, to fol - low Thee.

Away with Needless Sorrow.

ET. ♪ = 152 = 6½.

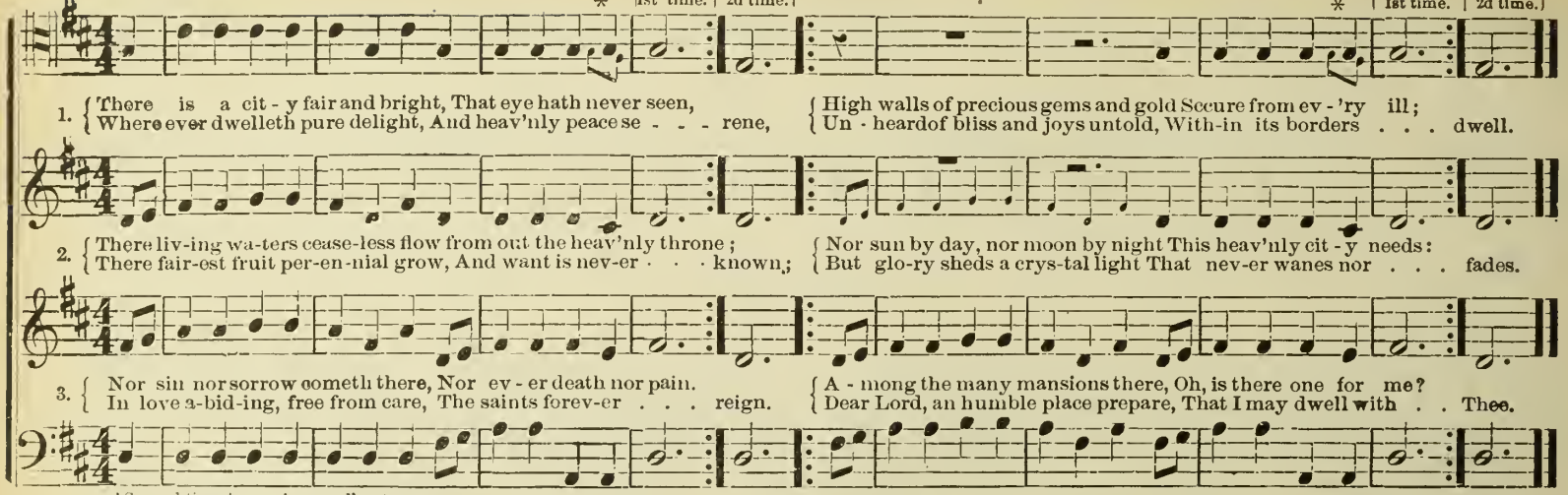
A. E. Vamfleet.



Met. ♩ = 88 = 18½.
Explain 1st and 2nd time.

Blacyvernal. C. M.

This Duet may be sung 1st by Soprano and Bass, 2nd by Alto and Bass. Wm. F. Richardson.

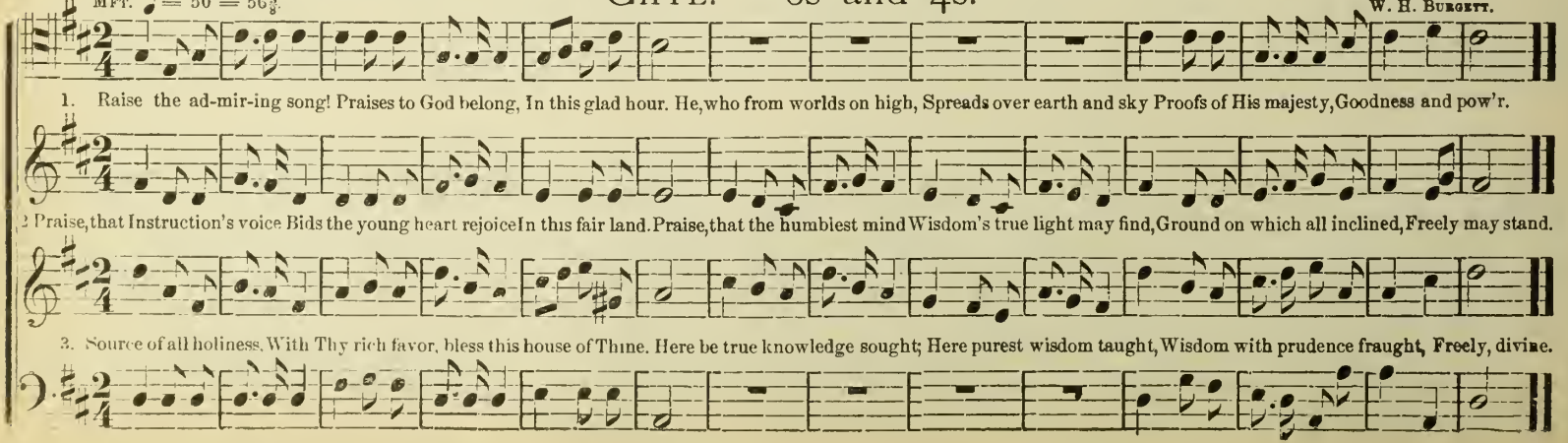


*Second time tenor sing small notes.

Giffe. 6s and 4s.

Met. ♩ = 50 = 56⅝.

W. H. Burgett.

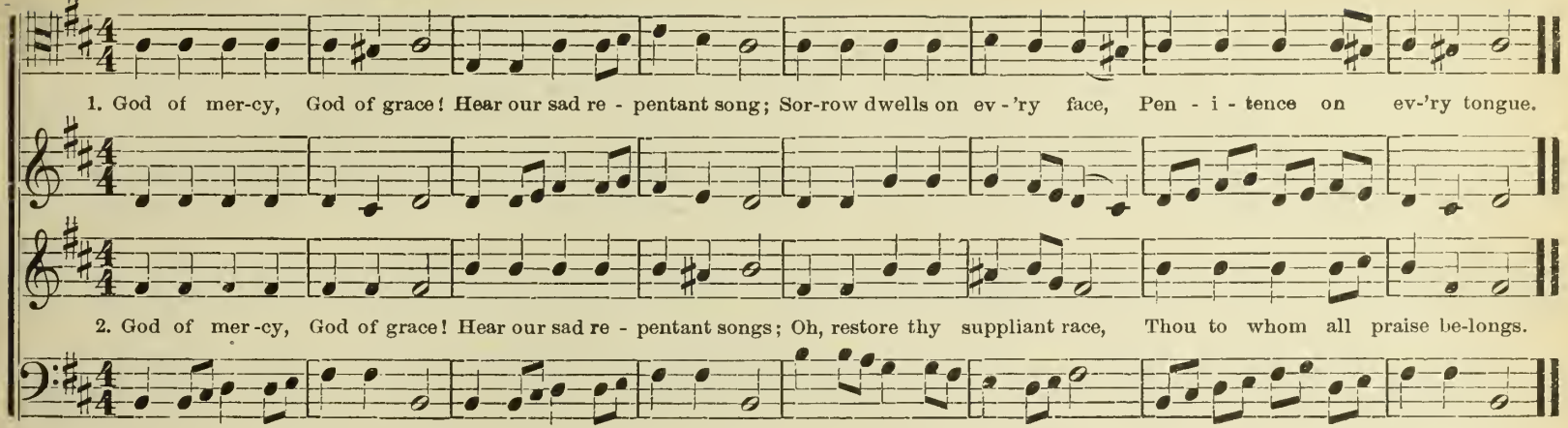


IRENE. 7s.

MET. ♩ = 50 = 56.

Explain the KEY OF B MINOR. (See page 9).

H. R. PALMER.



CHROMO.

Explain the CHROMATIC SCALE DESCENDING. (See § 43, pages 6 and 7).

H. R. PALMER.



Comfort. 6s and 5s.

Met. ♩ = 60 = 39½.
Explain the Key of F, (See § 54, page 8.).

Oraz.

1. Why that look of sad - ness, Why that downcast eye? Can no tho't of glad - ness Lift thy soul on high?
2. Is thy bur-den'd spir - it ag - o - nized for sin? Think of Je - sus' mer - it, He can make thee clean.
3. Oh, thou heir of heav - en, Think of Je - sus' love, While to thee is giv - en All His grace to prove.

Somerset. 7s.

Met. 𝅗𝅥 = 58 = 42¼.
Maestoso.

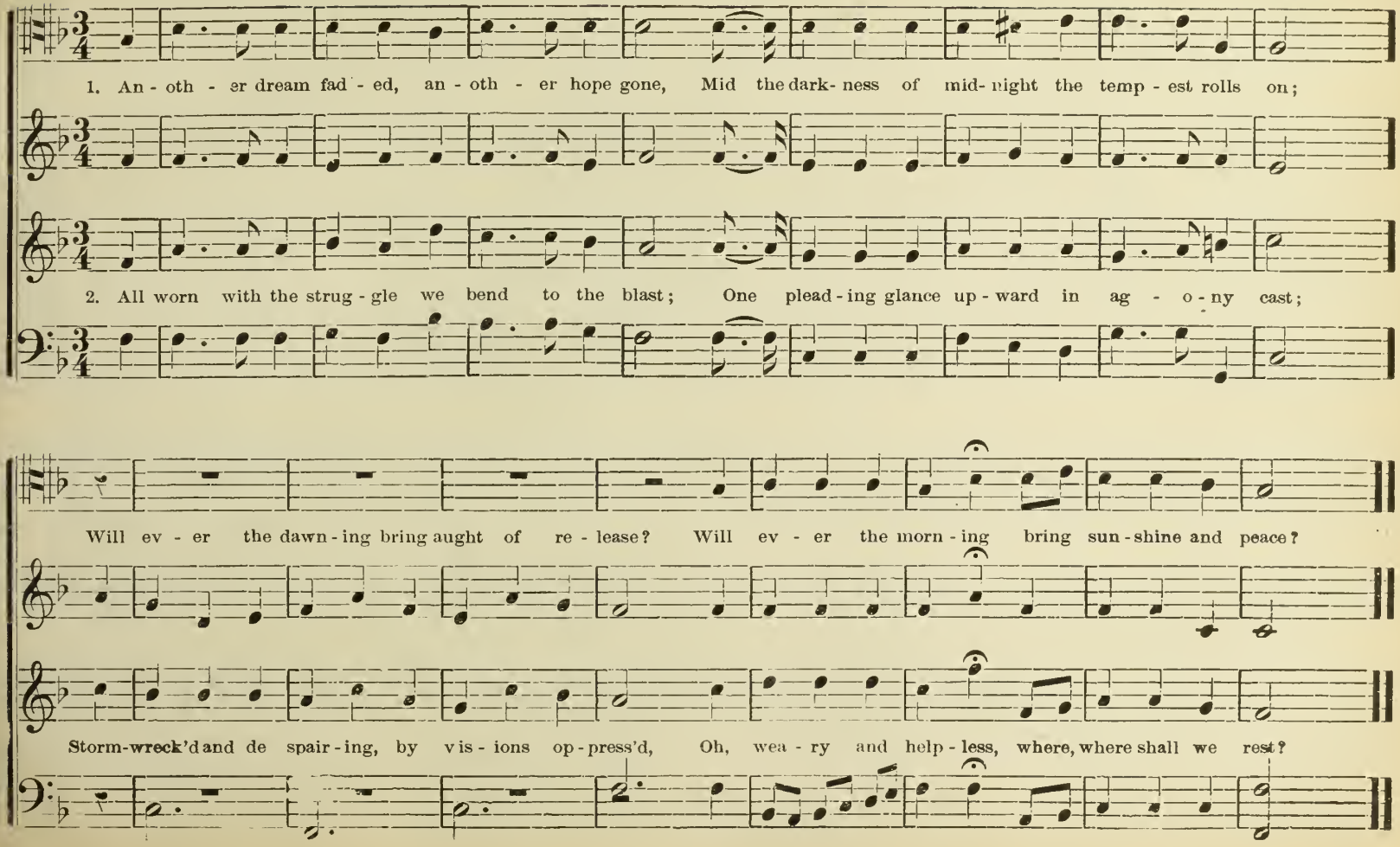
C. C. Williams.

1. Praise to God, im-mor- tal praise, For the love that crowns our days; Bounteous source of ev - 'ry joy, Let Thy praise our tongues employ.
2. Clouds that drop re-fresh-ing dews; Suns that ge - nial heat dif-fuse; Flocks that whit - en all the plain; Yel - low sheaves of rip - en'd grain.
3. These, great God, to Thee we owe, Source whence all our blessings flow; And for these our souls shall raise Grate- ful vows and sol- emn praise.

Another Dream Faded. 11s.

Met. ♩ = 66 = 31⅛.

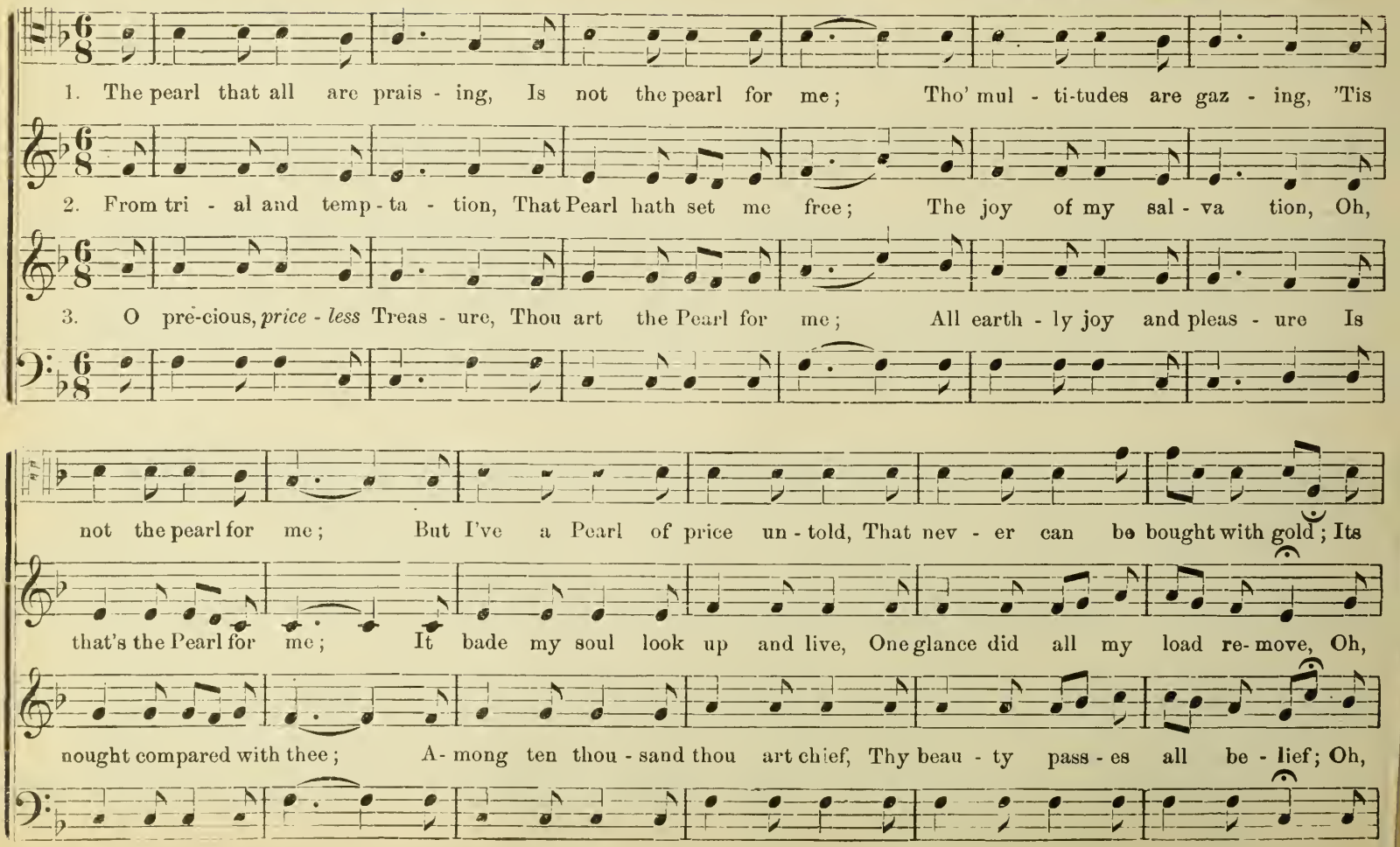
Dr. M. J. Munger.

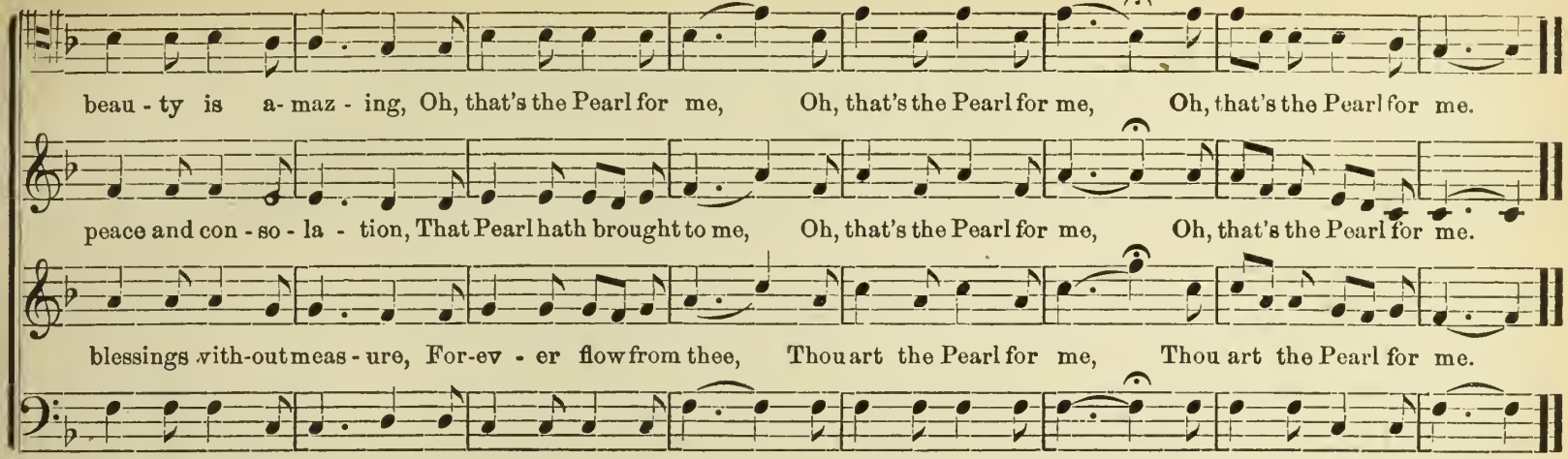


The Pearl of Great Price.

Met. ♩ = 58 = 48½.

Words written and Music arranged by H. R. Palmer.

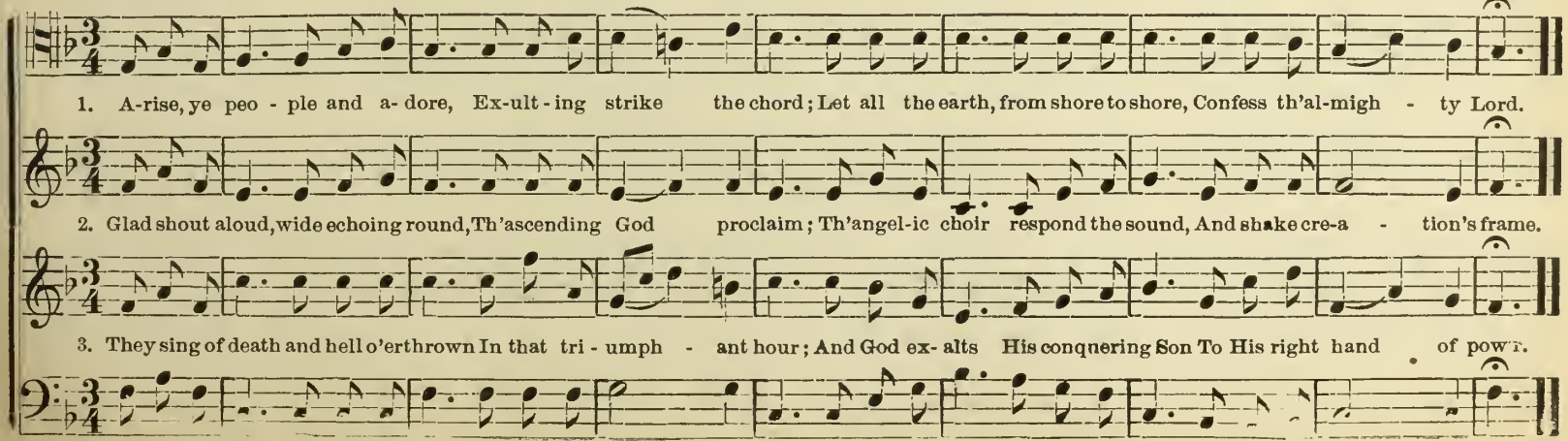




MET. ♩ = 60 = 39½.

GROVELAND. C. M.

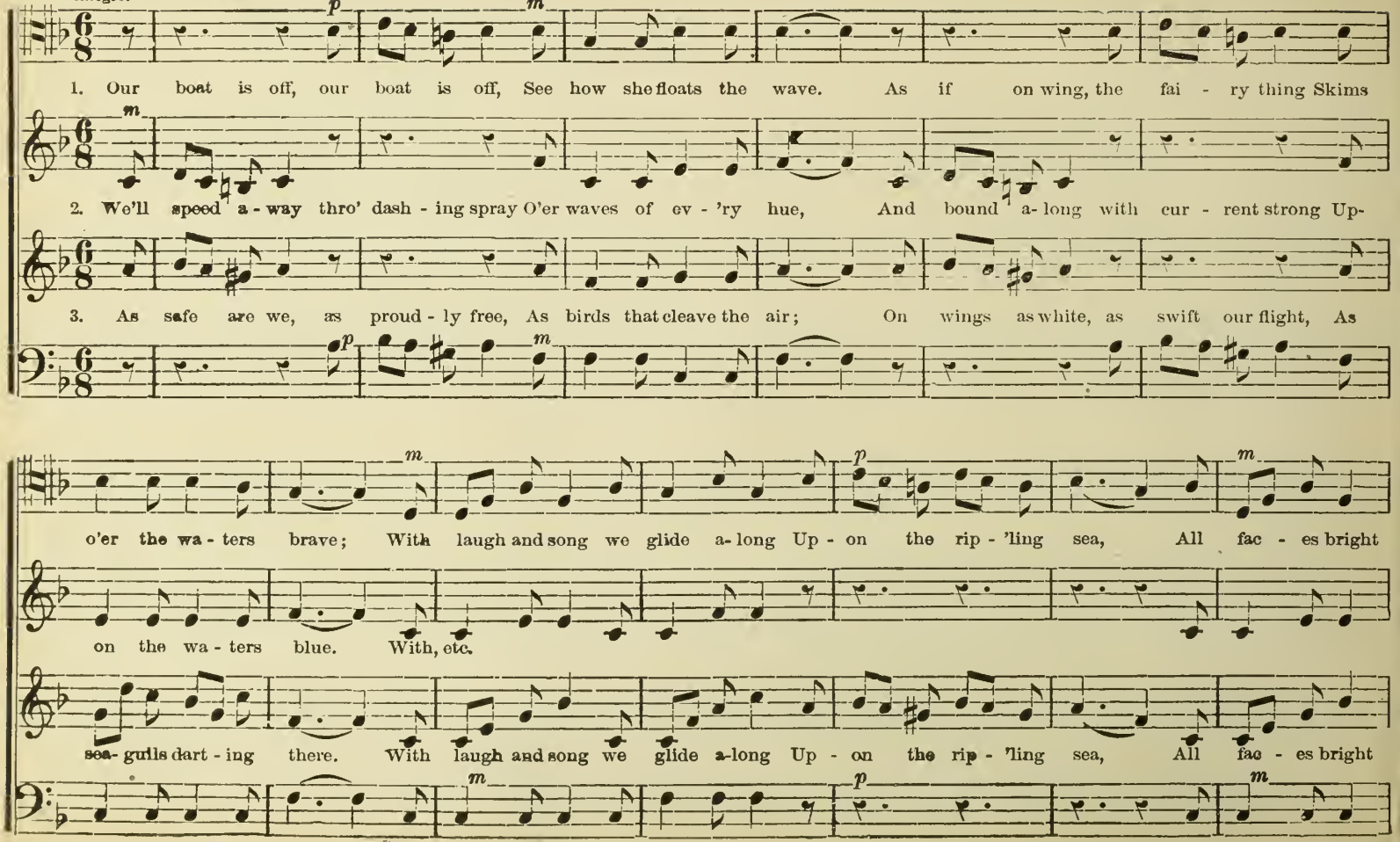
FRANK FOREST.



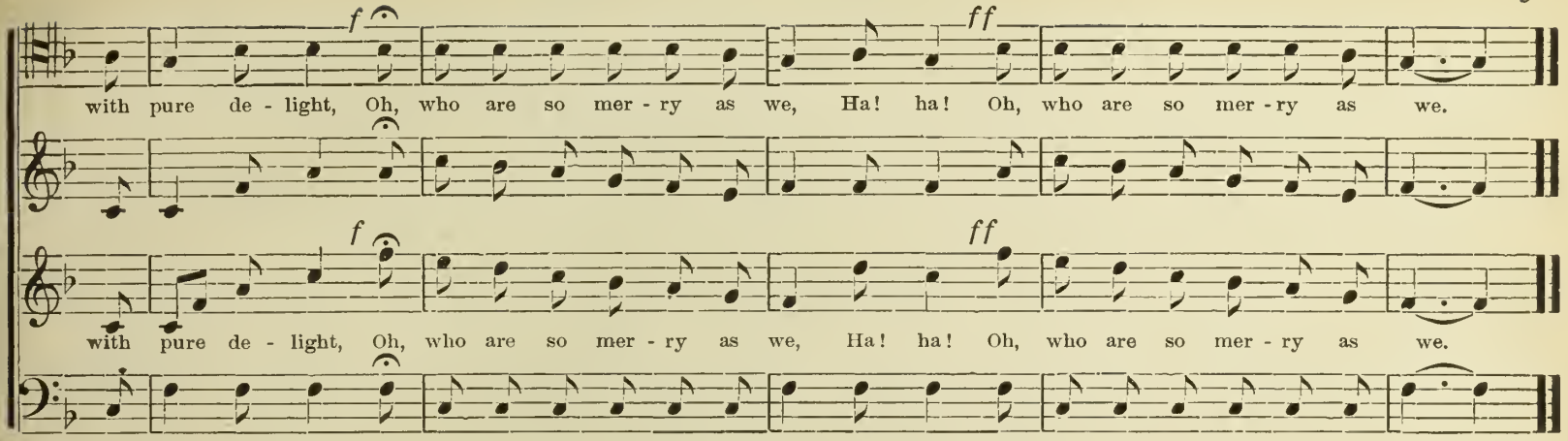
Boat Song.

Met. ♩ = 72 = 268.
Allegro.

J. E. Williams.



Boat Song. Concluded.



Stelle. 9s & 8s. Peculiar. (9, 9, 9, 9, 8, 8, 9, 9.)

Met. ♩ = 66 = 31⅞.

D. Wilson.

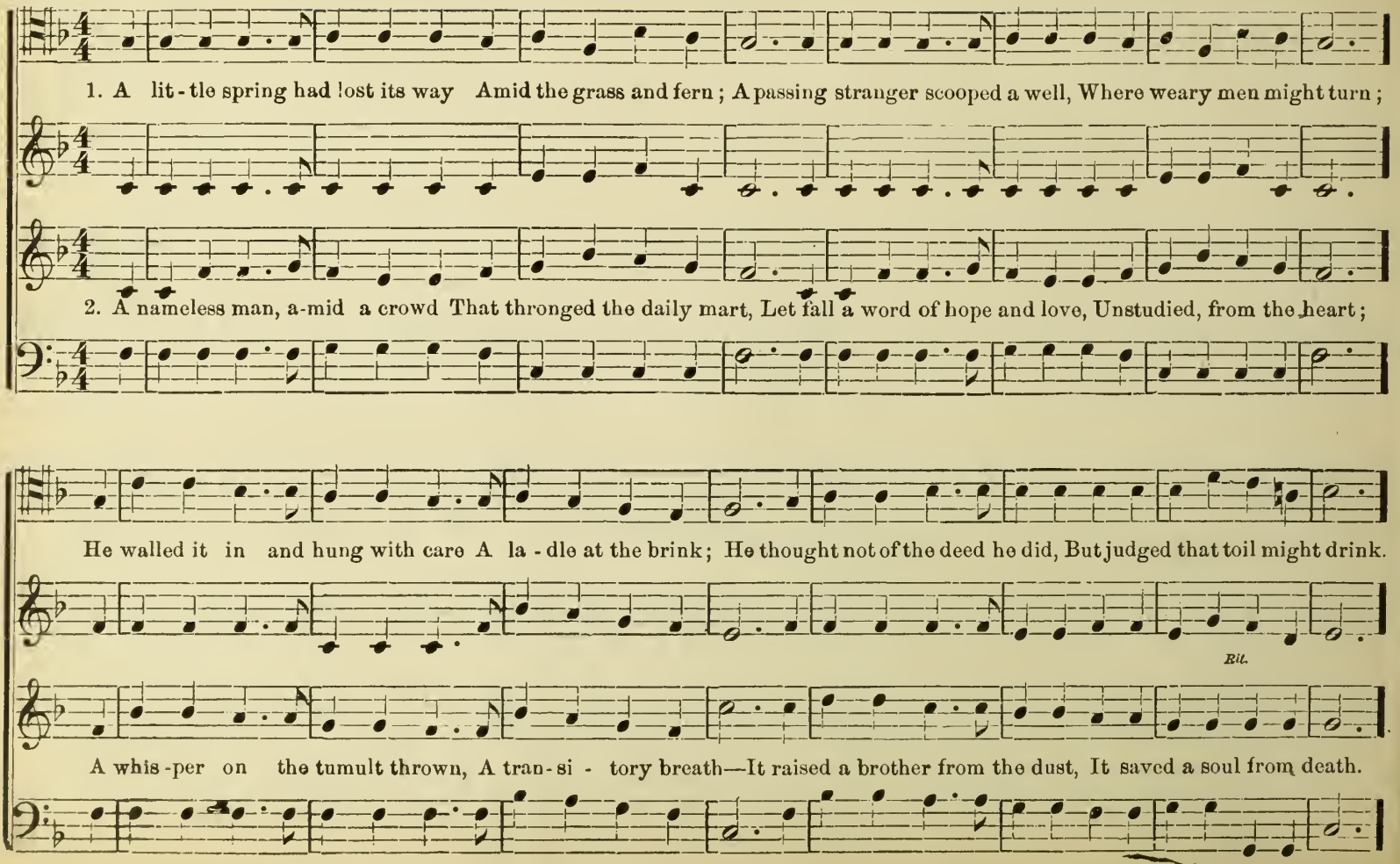


Met. ♩ = 104 = 13⅓.

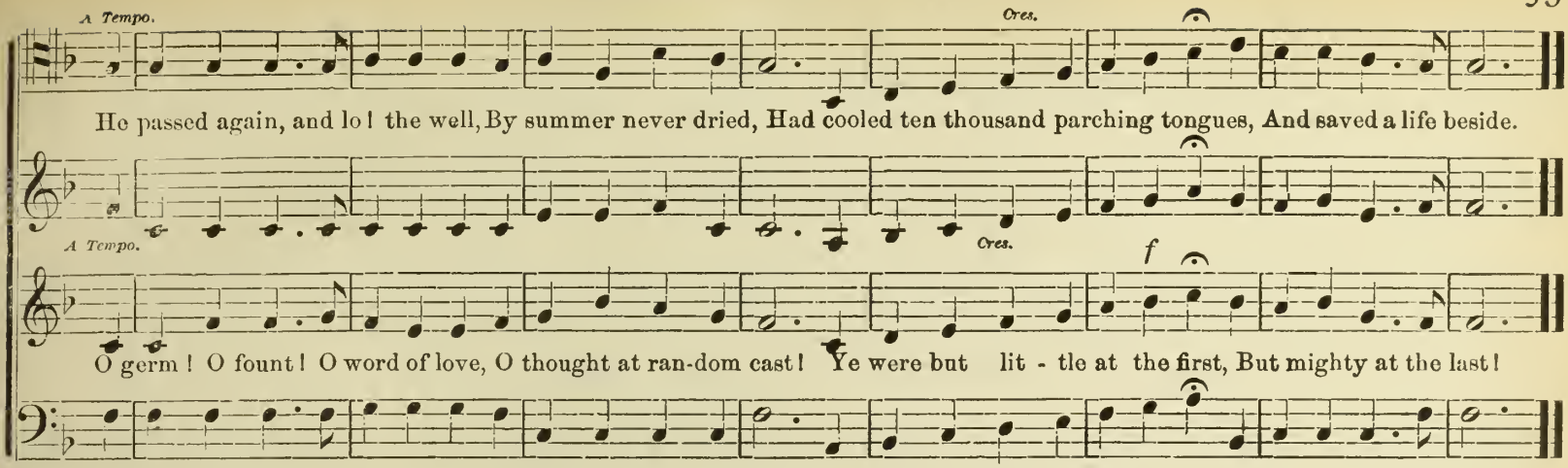
A Word of Love.

Words by Charles Mackay

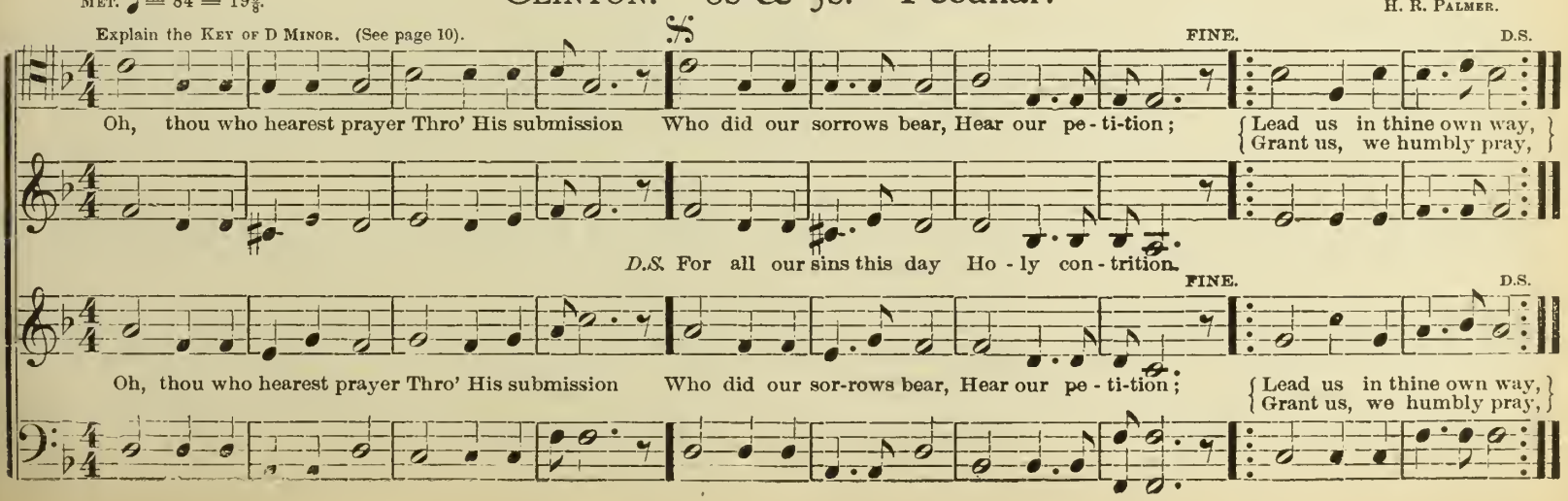
Music by Mrs. C. H. Scott.



A Word of Love. Concluded.



Clinton. 6s & 5s. Peculiar.

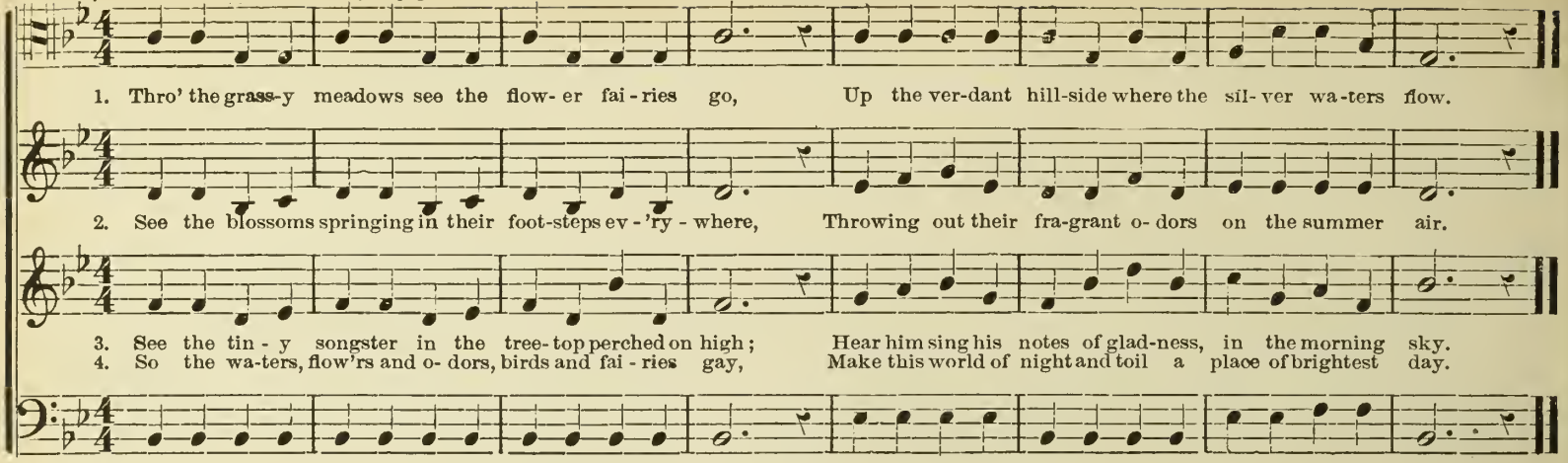


Met. ♩ = 108 = 12⅝.

Explain the Key or B Flat. (See § 55, page 8.)

The Flower Fairies.

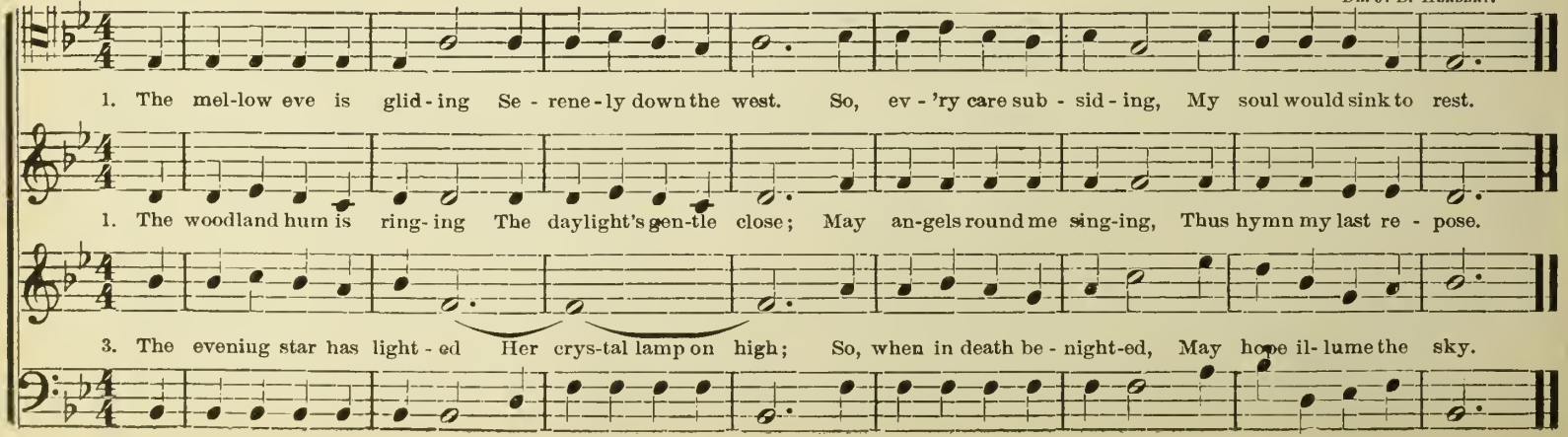
Graz.



Met. ♩ = 80 = 21⅝.

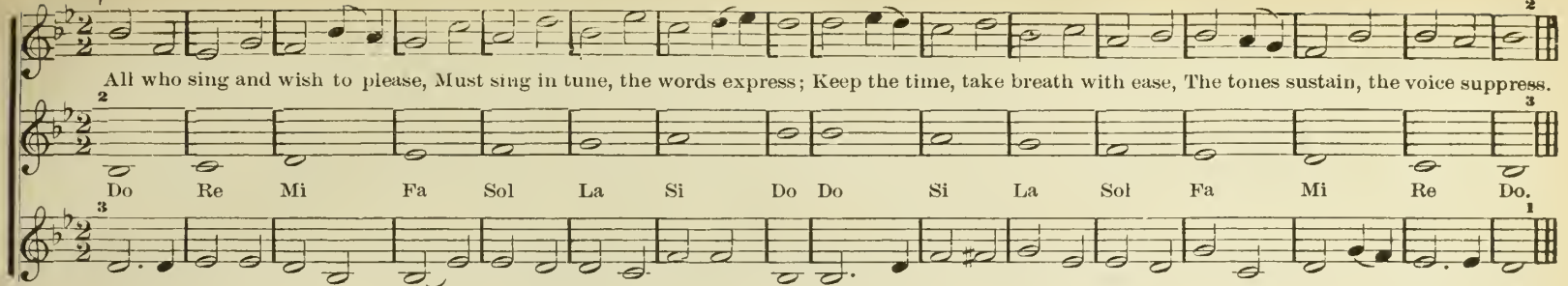
The Mellow Eve.

Dr. J. B. Herbert.



The Diatonic Scale. (Round in Three Parts.)

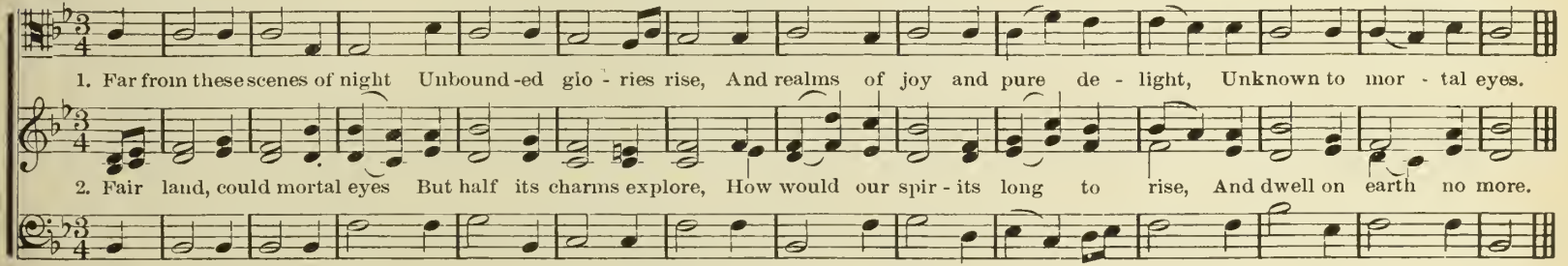
Met ♩ = 60 = 39⅛.



Aurora. S. M.

Met. ♩ = 63 = 35.

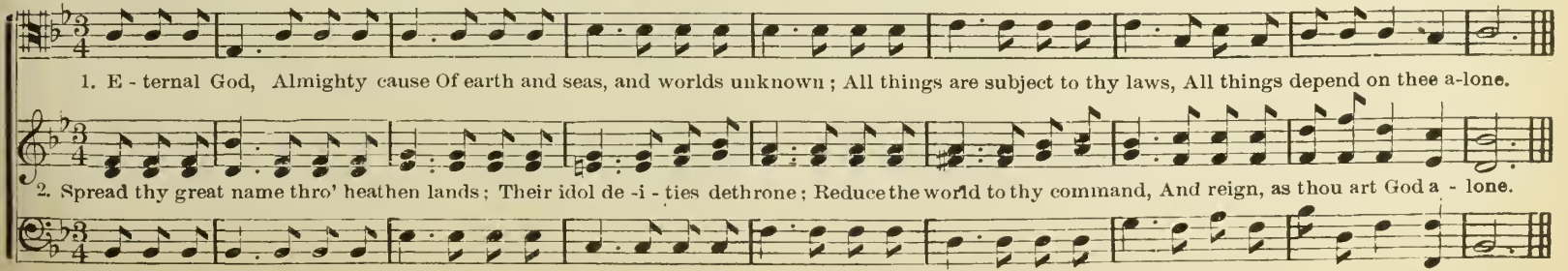
H. H. Johnson.



Holmes. L. M.

Met. ♩ = 54 = 48⅜.

P. Longenecker.



Met. ♩ = 60 = 38½.

Jennie Harrison

Life's Changes.

Mrs. C. H. Scott.

1. Oh, changes will fol - low the years as they go, And shadows must min-gle with sun-light, we know; The flow-ers we gath-er will

2. The riv - er that flow-eth for - ev - er the same, May fol - low one channel and bear but one name, But flow'rs on its margin, the

SOLO.

with - er at last, The songs we are sing - ing be lost in the past; Some links must be brok - en in life's gold-en chain, And

trees and the grass, For - ev - er must change in the sea - sons that pass. And thus our af - fec - tion— the stream of the soul— Right

bells that rang sweet - ly may ne'er ring a - gain; But why need we mourn, looking back o'er the way, When on - ward, for - ev - er un - chang - ing shall roll, Though that which hath blossomed once fair by its side, May

Life's Changes. Concluded.

forth in the fu-ture such brightness may stay? For all of our loss-es comes something to gain, And pleasure close fol-lows the
sink a-way slow-ly with times ebb-ing tide.

Oh, why need we sor-row for joys that are gone, While the life-giv-ing riv-er for-

foot-steps of pain, For all of our loss-es comes something to gain, And pleas-ure close fol-lows the foot-steps of pain.

ev-er flows on, Oh, why need we sor-row for joys that are gone, While the life-giv-ing riv-er for-ev-er flows on?

My Mother.

Mrt. ♩ = 56 = 45⅝.

Words by Lizzie Weir Hill, to her dear mother.

P. W. Hill.

1. I am thinking of you, moth-er, And since I am far a-way, Thoughts of you are dearer, mother, Growing dear-er ev-'ry day.
2. Your be-lov-ed im-age, moth-er, Fol-lows me where'er I go; You're the dearest blessing, mother, God hath giv-en me to know.

3. Would I could re-pay you, mother, For your ten-der love and care; God sus-tain and bless you, mother, Is your lov-ing daughter's prayer.

Be Careful what you Say.

Met. ♩ = 60 = 39⅘.

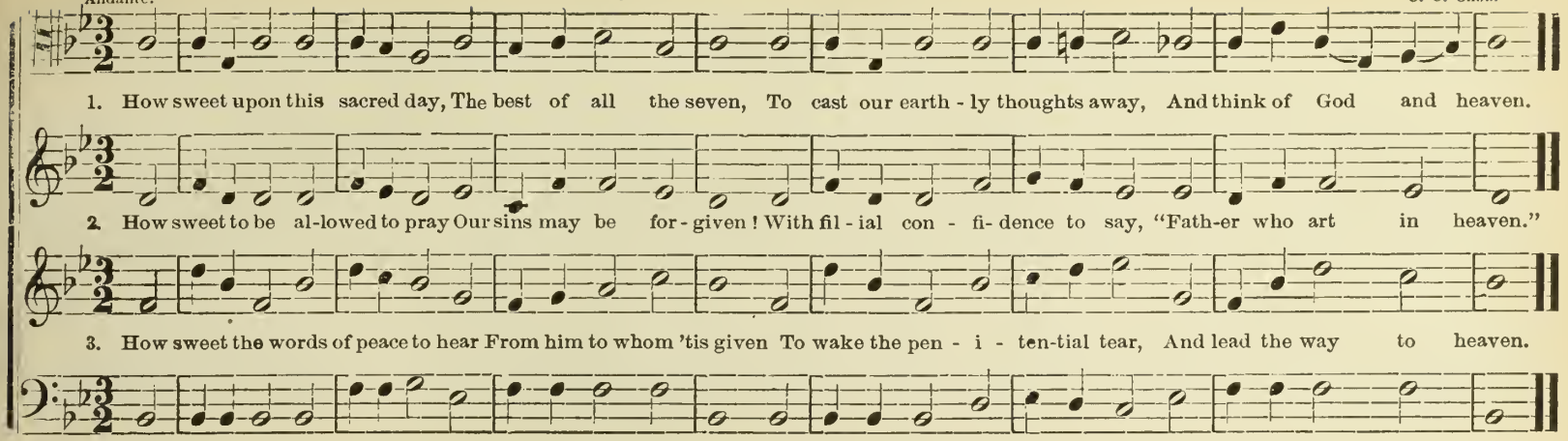
H. R. Palmer.



Fannie. C. M.

Met. ♩ = 50 = 56⅔.
Andante.

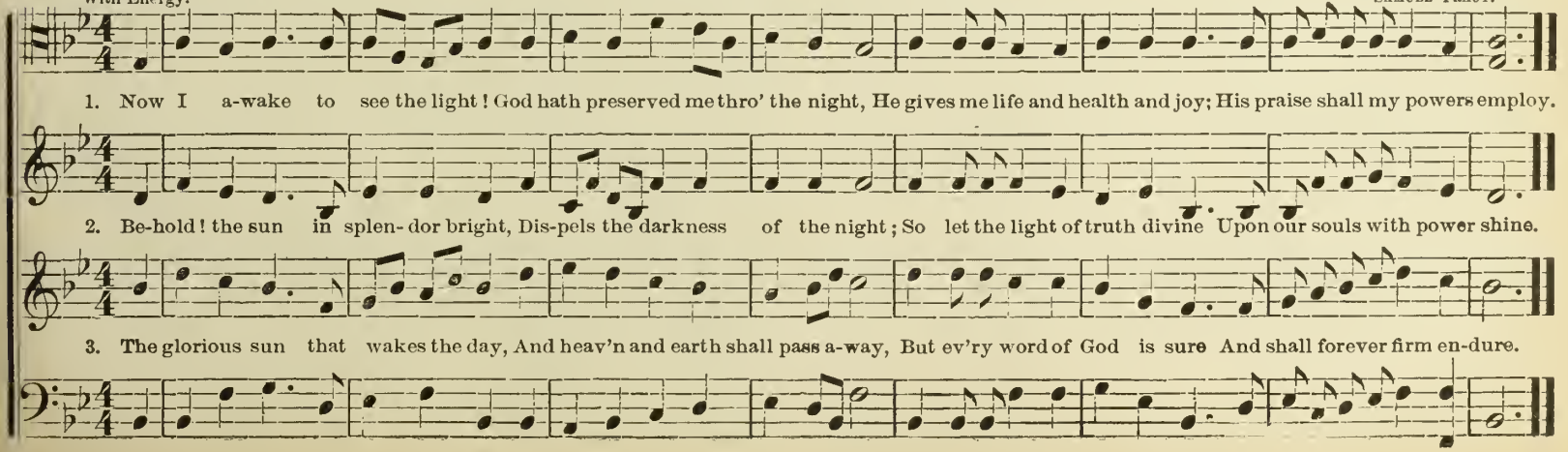
C. C. Case.



Morning. L. M.

Met. ♩ = 76 = 24¾.
With Energy.

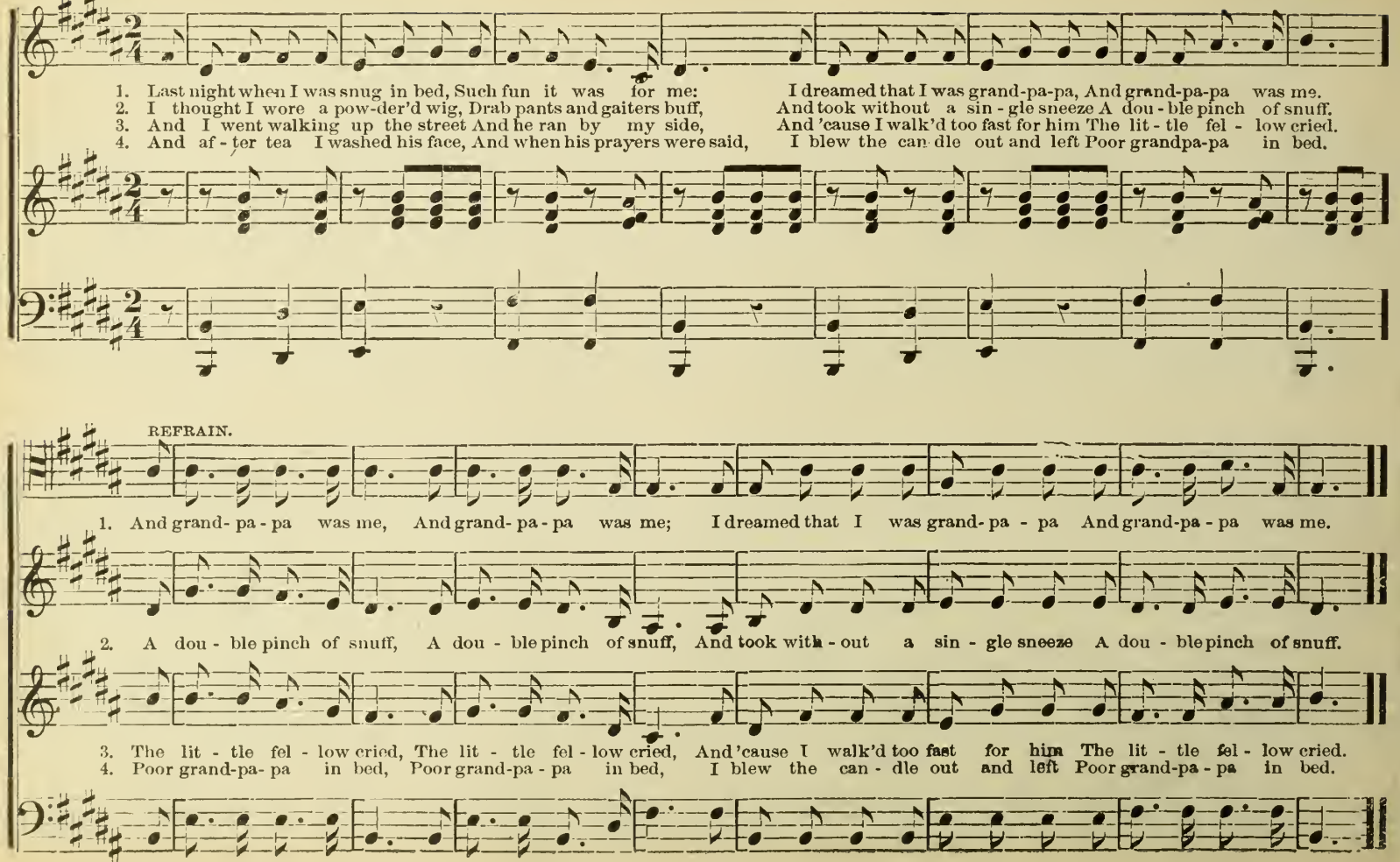
Samuel Tracy.



Met. ♩ = 88 = 184.
Explain the Key or B. (See § 52, page 8.)

Grandpapa and I

Albert Hook.



McBroom. 4s and 7s.

ET. ♩ = 72 = 26⅔.
Explain the KEY OF E FLAT. (See § 56, page 9.)

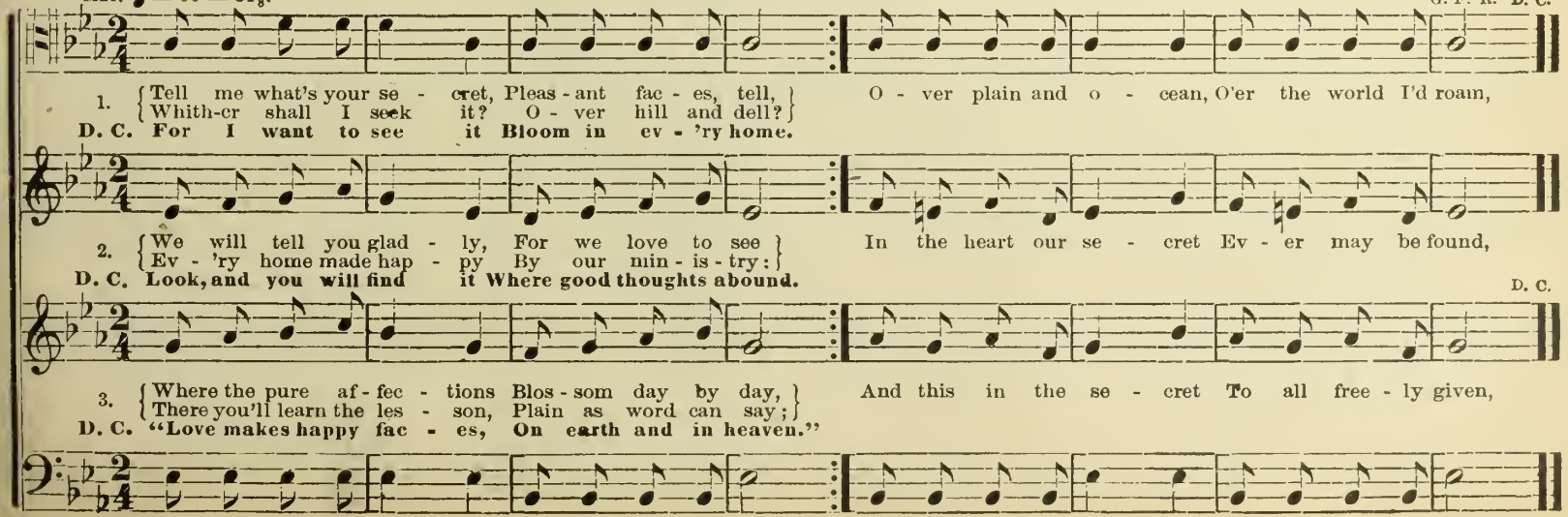
H. R. PALMER.



Pleasant Faces.

MET. ♩ = 66 = 31⅞.

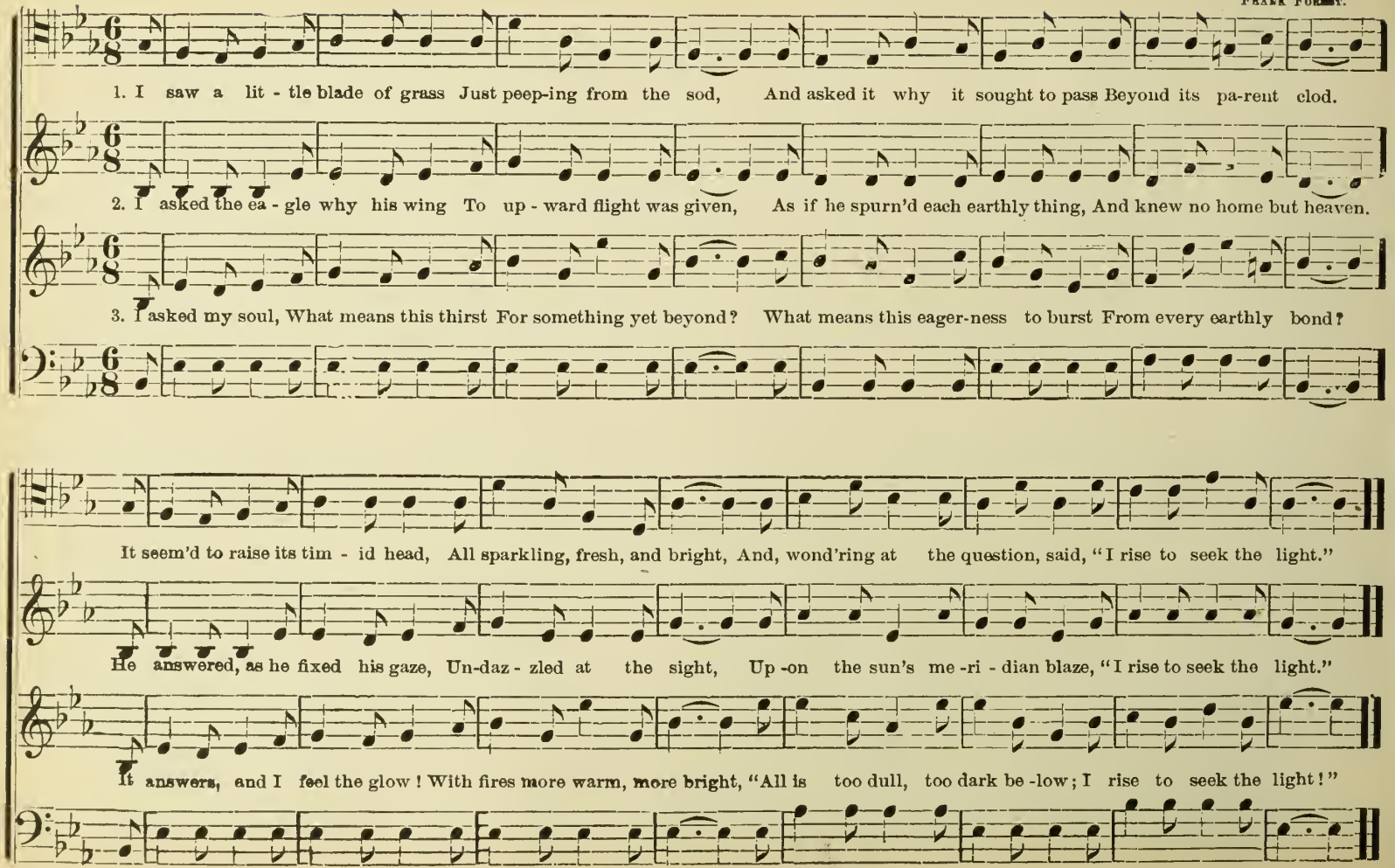
G. F. R. D. C.



Met. ♩ = 69 = 29½

"I Rise to Seek the Light."

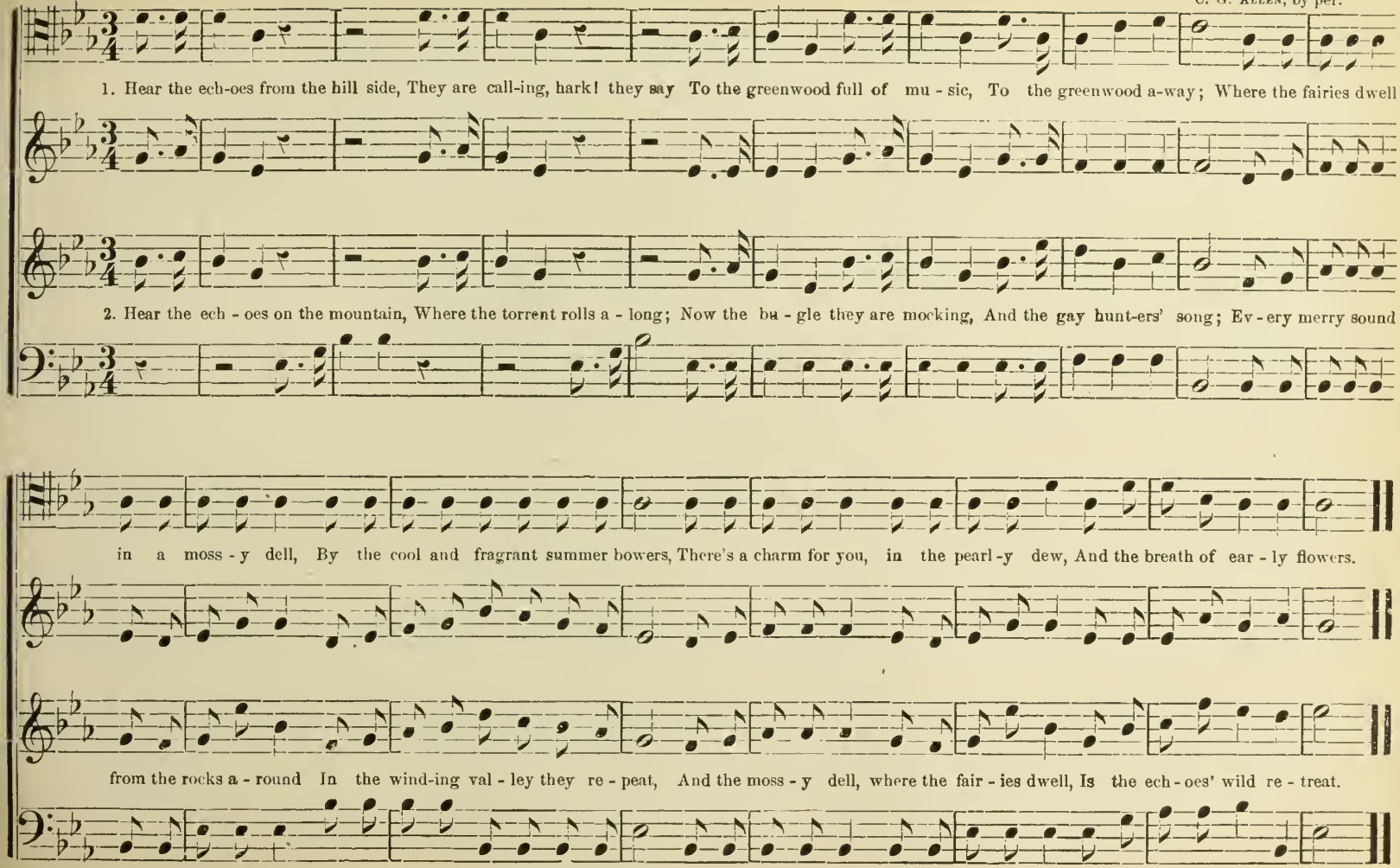
Frank Forest.



Hear the Echoes.

Met. ♩ = 76 = 24¾.

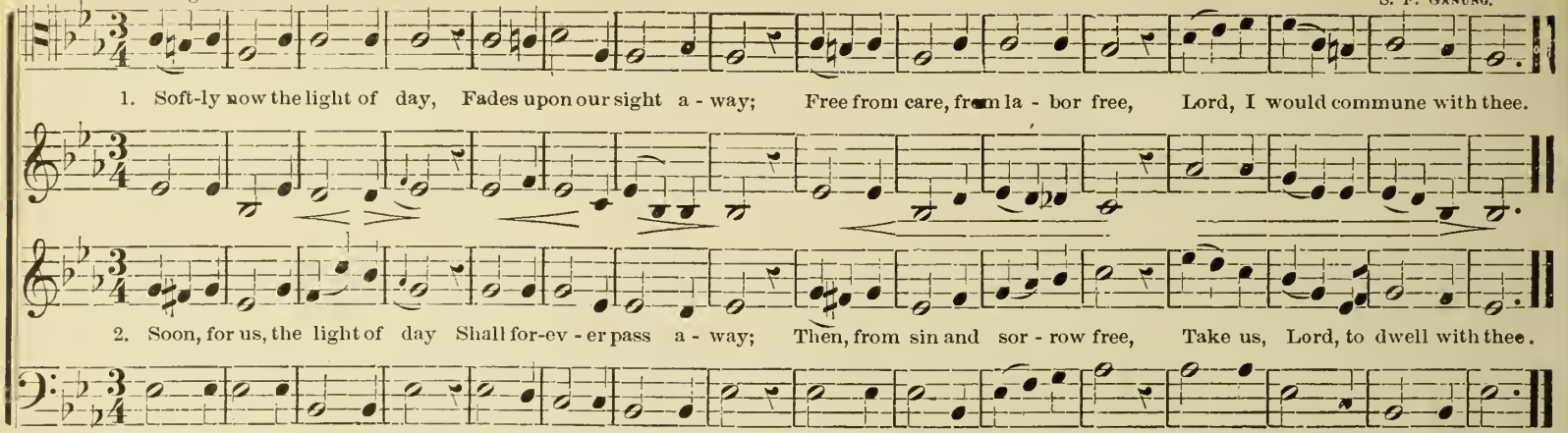
C. G. Allen, by per.



Met. ♩ = 56 = 45⅝.
Andante e Legato.

Hudson. 7s, (5th P. M.)

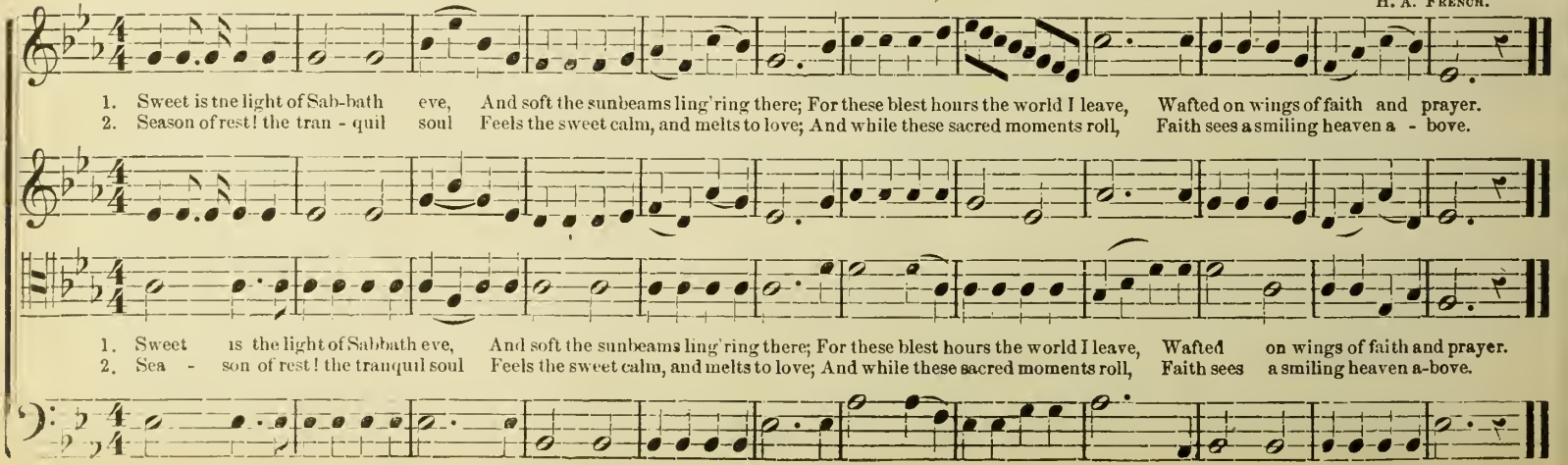
S. F. Ganung.



Met. ♩ = 66 = 31⅞.

Sabbath Eve. L. M.

H. A. French.

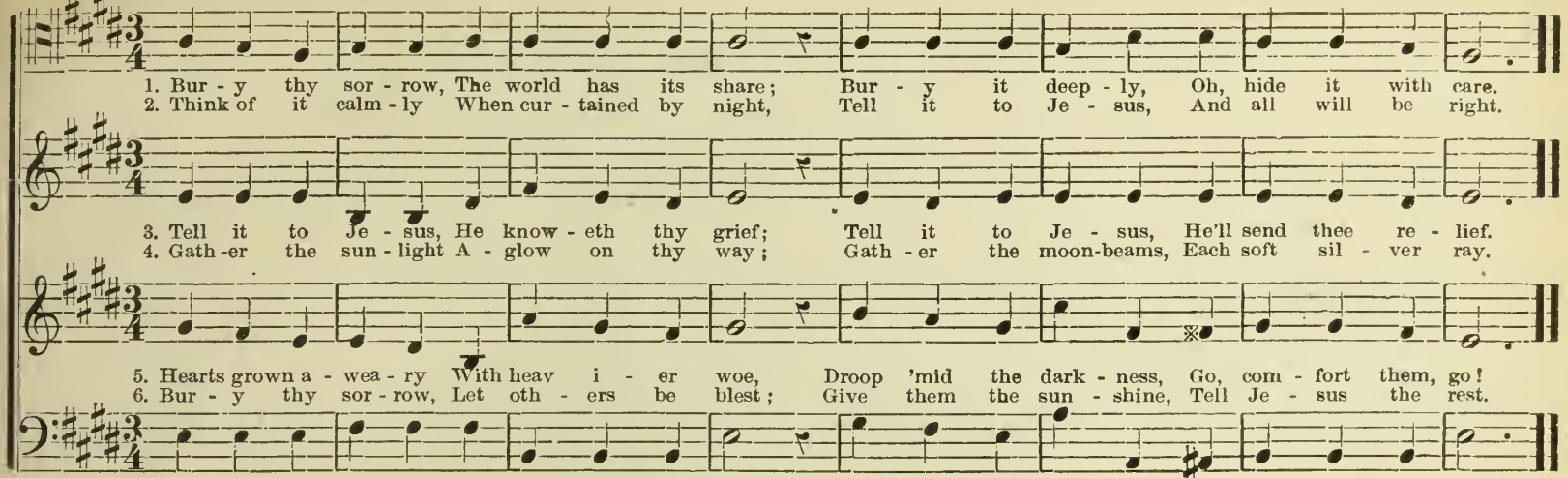


Hutchinson. 5s.

Met. ♩ = 76 = 24¾.

Explain the Key of E. (See § 51, page 8). Explain the Double Sharp.

A. C. Gutterson.

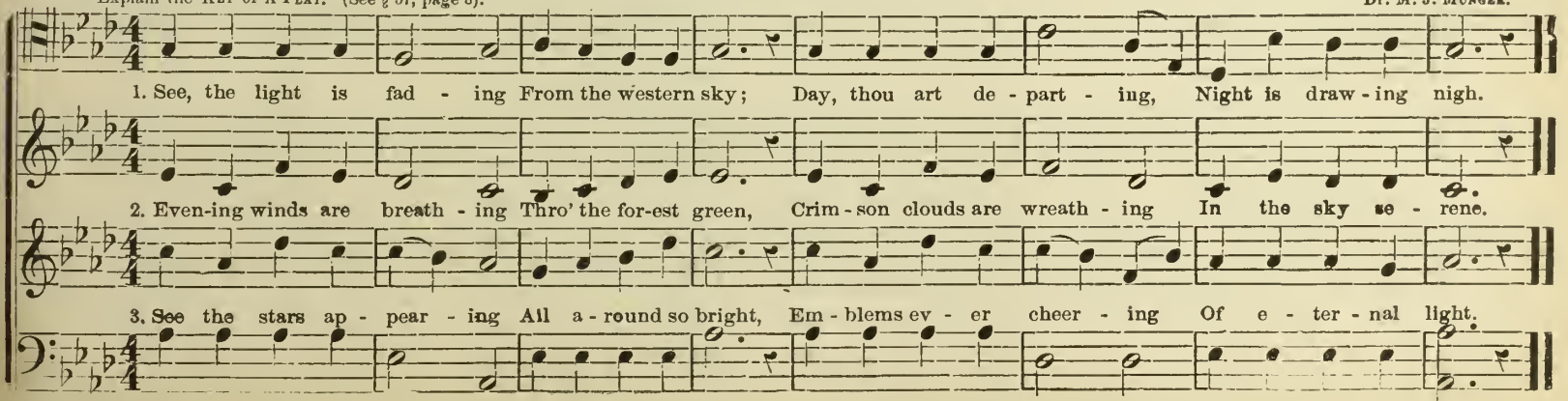


Bergen. 6s & 5s.

Met. ♩ = 66 = 31⅞.

Explain the Key of A Flat. (See § 57, page 8).

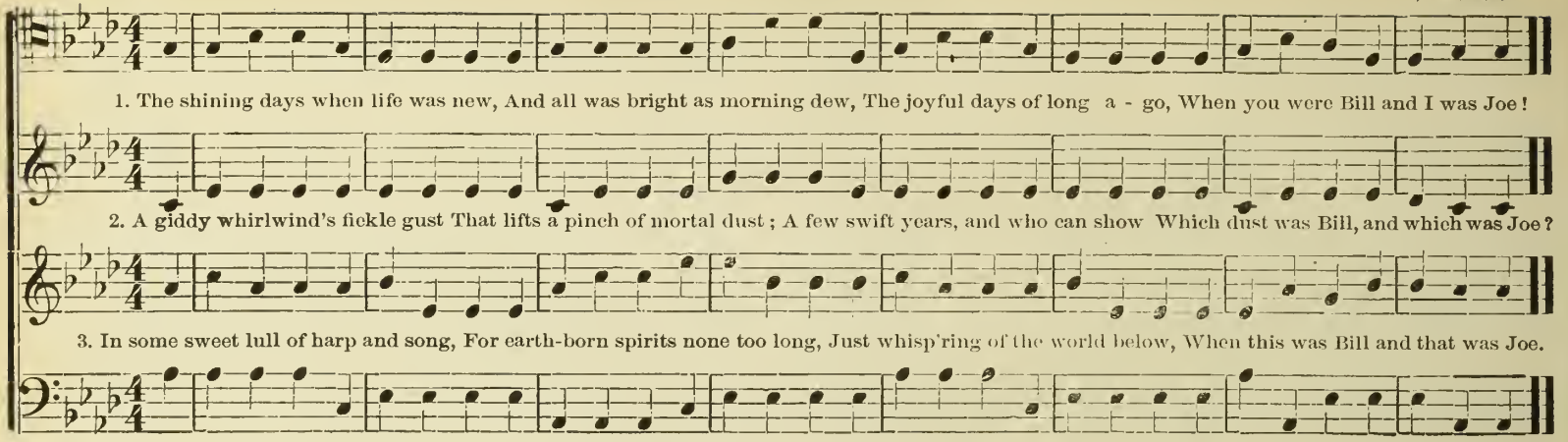
Dr. M. J. Munger.



Met. ♩ = 100 = 14⅜.

Bill and Joe.

D. Wilson.

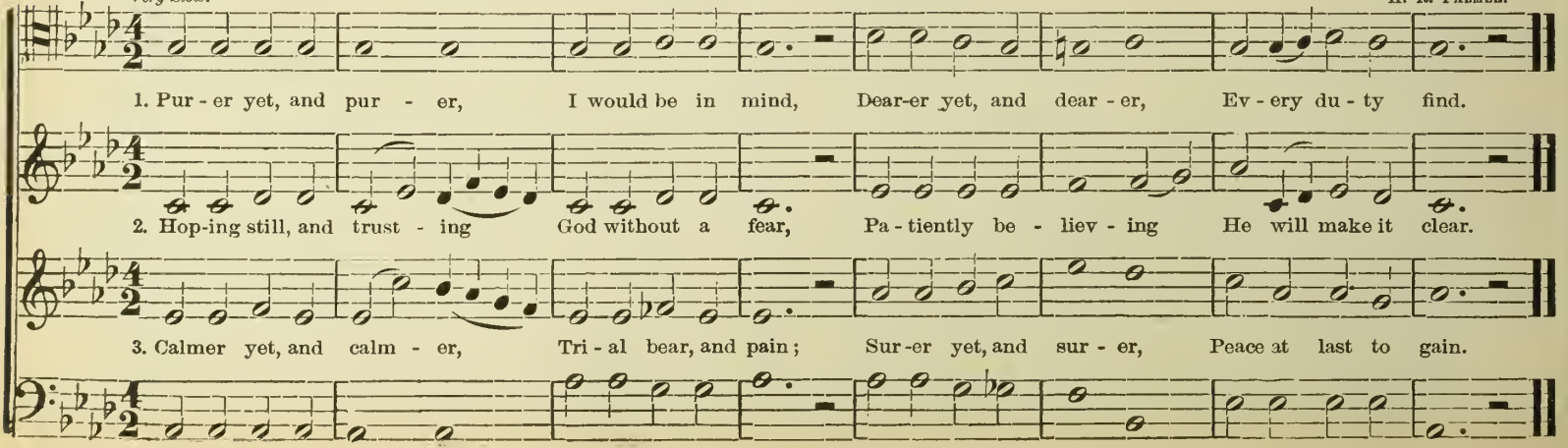


Met. ♩ = 60 = 39⅛.

Very Slow.

Nutting. 6s & 5s.

H. R. Palmer.



While all is Hushed.

Met. ♩ = 56 = 45⅘.

May be sung as a Quartette.

Arranged from the German by G. F. Root.

1. While all is hush'd on ev - 'ry side, The silvery moon shines far and wide; We wake the swelling note, While smoothly glides our boat,

2. We hear the echoing hills respond, While smiles the moon with looks so fond; Then wake the strain once more, A - long the distant shore,

On ev-'ry side.
The hills respond.

Shines far and wide.
With looks so fond.

m *p* *pp*

We wake the swelling note, While smoothly glides our boat, our boat, our boat, our boat.
The shore, the shore, the shore.

We wake the swelling note, While smoothly glides our boat, While smoothly glides our boat.

m *p* *pp*

Then wake the strain once more, Along the distant shore, Then wake the strain once more, Along the distant shore, A - long the distant shore.

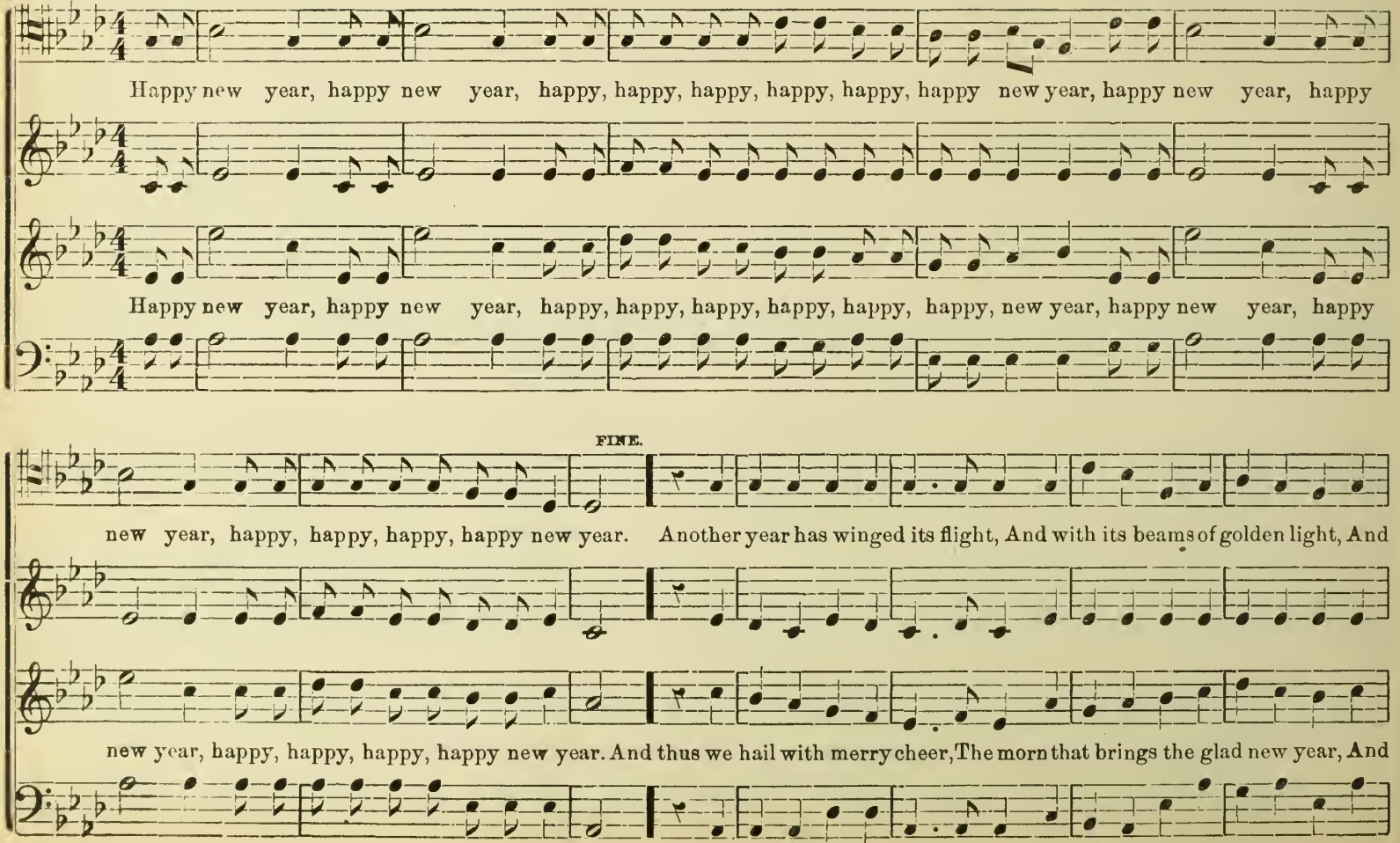
m *p* *pp*

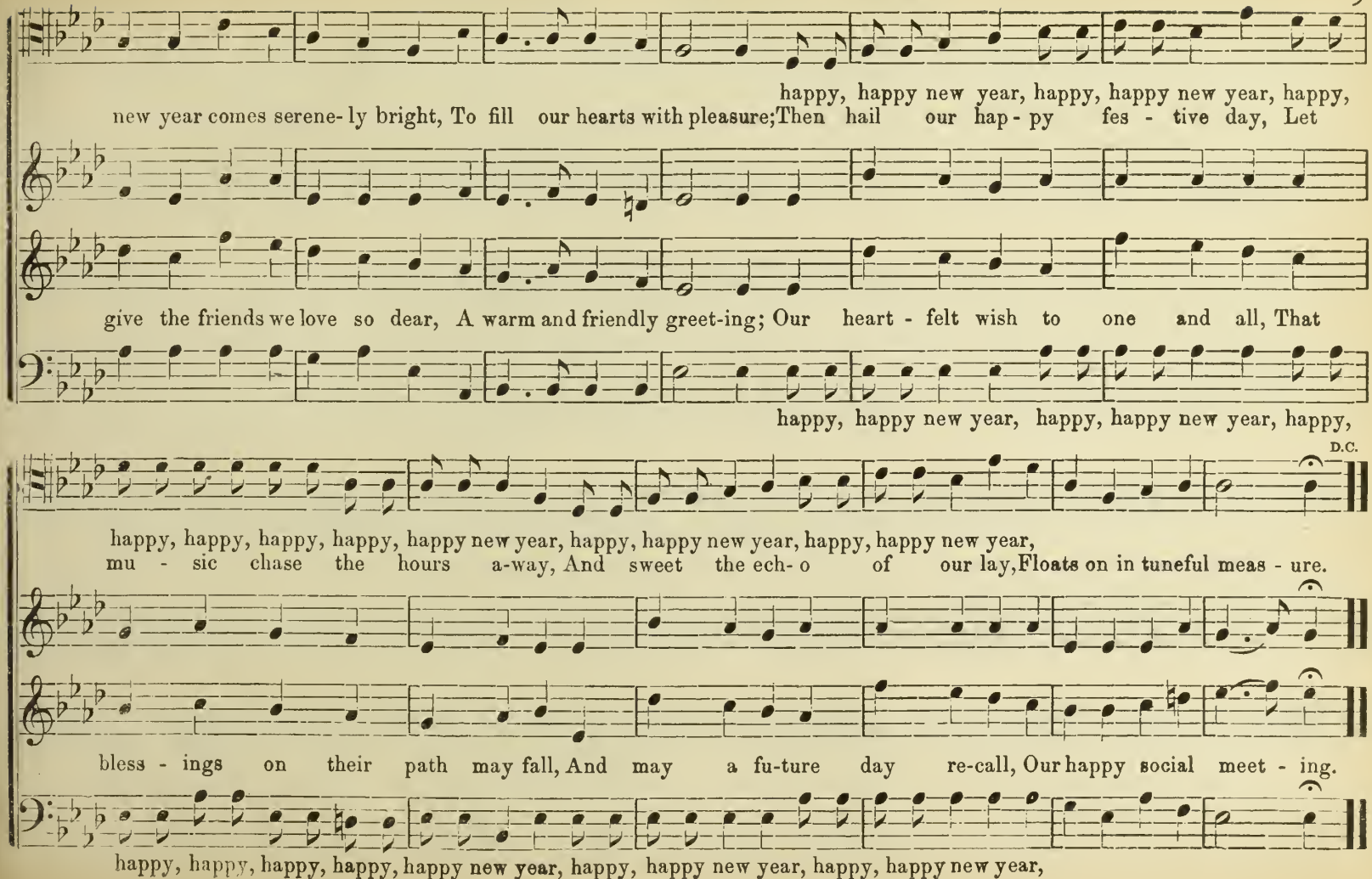
Happy New Year.

Met. ♩ = 120 = 9¼.

Fanny J. Crosby.

Chester G. Allen.



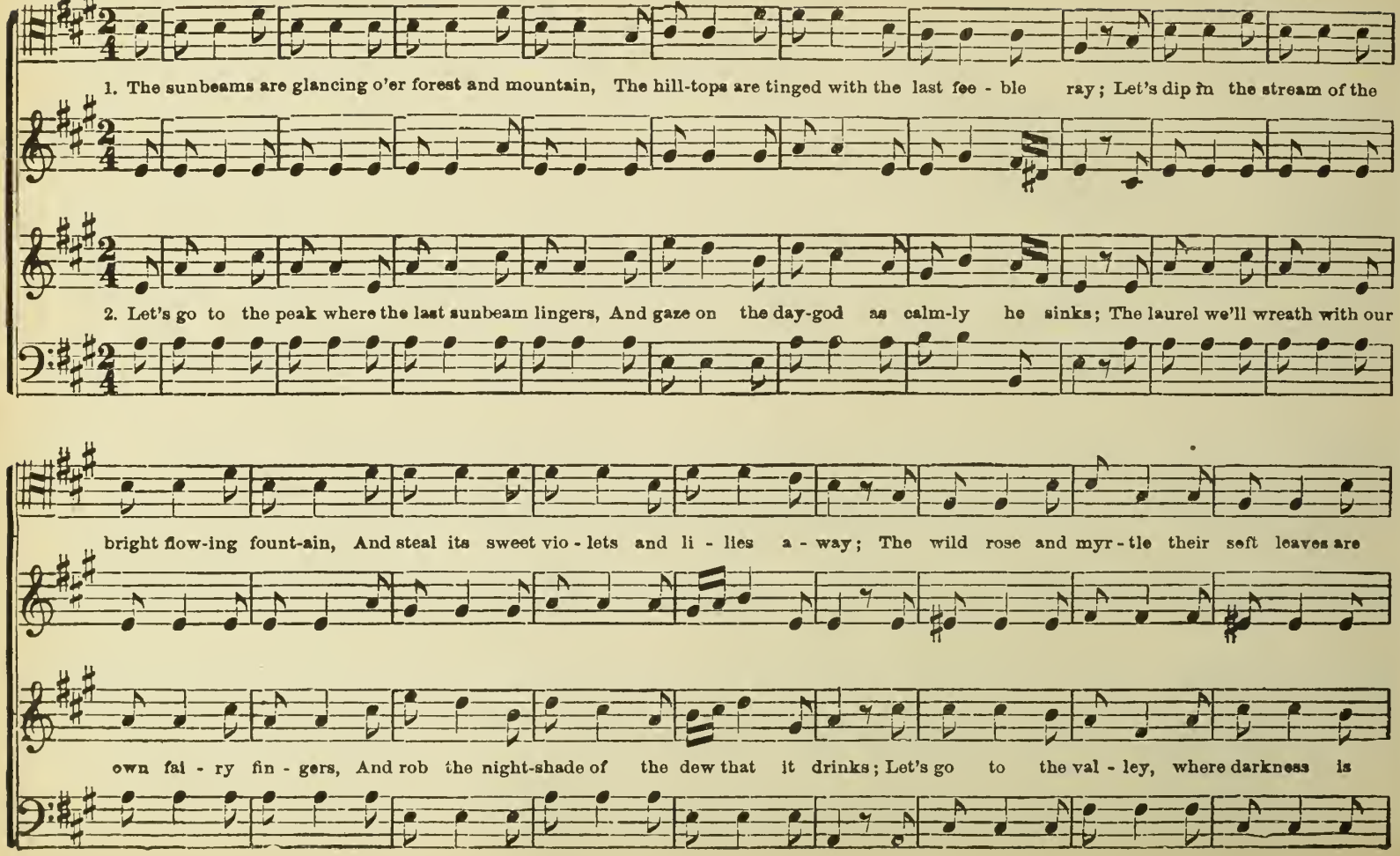

happy, happy new year, happy, happy new year, happy,
new year comes serene- ly bright, To fill our hearts with pleasure; Then hail our hap - py fes - tive day, Let
give the friends we love so dear, A warm and friendly greet-ing; Our heart - felt wish to one and all, That
happy, happy new year, happy, happy new year, happy,
D.C.
happy, happy, happy, happy, happy new year, happy, happy new year, happy, happy new year,
mu - sic chase the hours a-way, And sweet the ech- o of our lay, Floats on in tuneful meas - ure.
bless - ings on their path may fall, And may a fu-ture day re-call, Our happy social meet - ing.
happy, happy, happy, happy, happy new year, happy, happy new year, happy, happy new year,

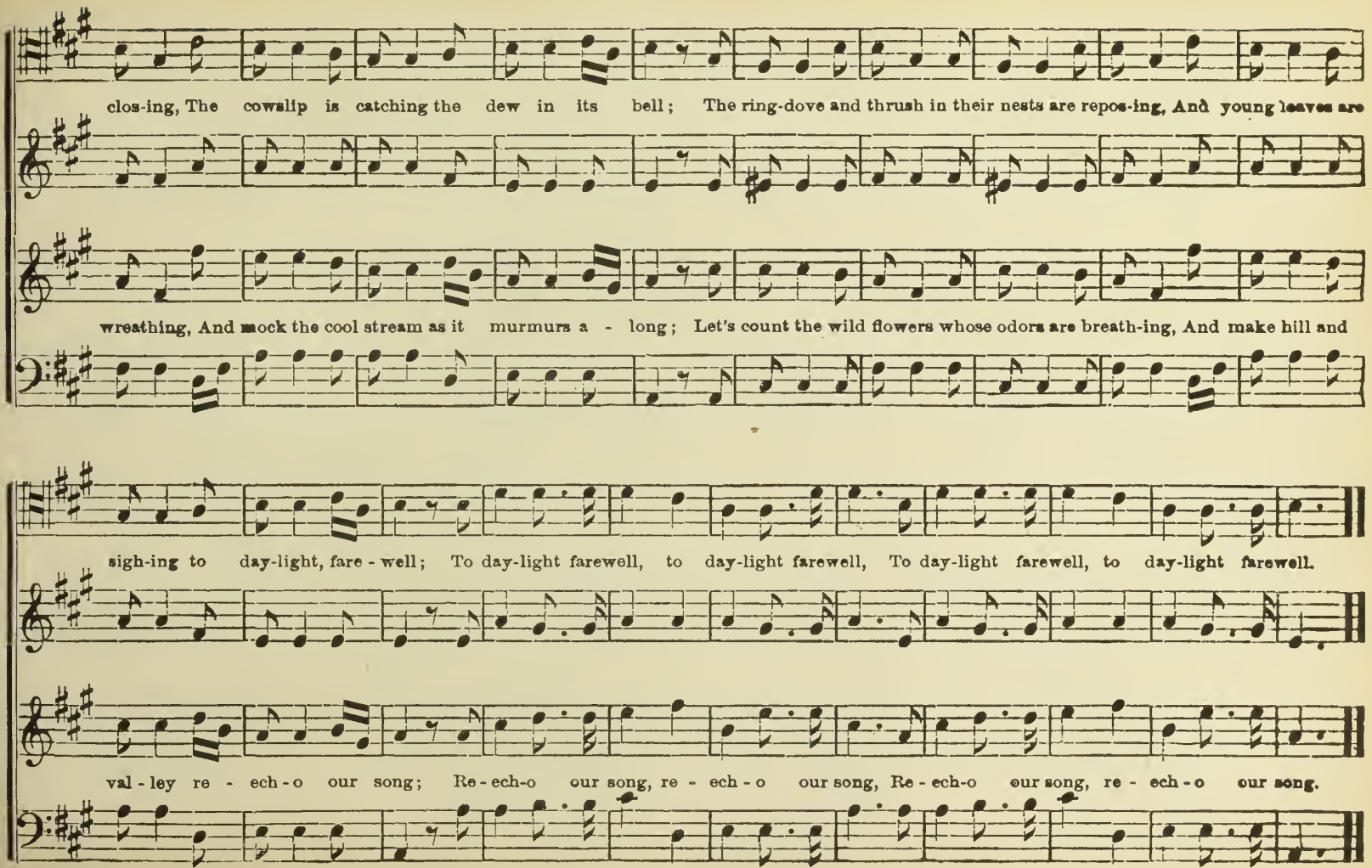
Met. ♩ = 63 = 35.

The Sunbeams are Glancing.

Explain the Key of A. (See § 50, page 7). Explain Syncopation. (See § 33, page 5).

From Rossini.




clos-ing, The cowslip is catching the dew in its bell; The ring-dove and thrush in their nests are repos-ing, And young leaves are
wreathing, And mock the cool stream as it murmurs a - long; Let's count the wild flowers whose odors are breath-ing, And make hill and
sigh-ing to day-light, fare - well; To day-light farewell, to day-light farewell, To day-light farewell, to day-light farewell.
val - ley re - ech - o our song; Re - ech-o our song, re - ech - o our song, Re - ech-o our song, re - ech - o our song.

Met. ♩ = 69 = 29⅝.

Leaf by Leaf the Roses Fall.

T. B. Bishop, by per.

1. Leaf by leaf the ros - es fall, Drop by drop the springs run dry; One by one, beyond re - eall, Summer ros - es droop and die;
2. So in hours of deepest gloom, When the springs of gladness fail, And the ros - es in their bloom Droop like maidens wan and pale,
3. Some sweet hope to gladness wed, That will spring afresh and new, When grief's winter shall have fled, Giv-ing place to rain and dew;

But the ros - es bloom a - gain, And the springs will gush a-new In the pleas-ant A-pril rain, And the summer rain and dew. Oh!
We shall find some hope that lies Like a si - lent gem a - part, Hidden far from careless eyes, In the gar - den of the heart. O!
Some sweet hope that breathes of spring, Through the weary, weary time, Budding for its blossom-ing, In the spir - its' glorious clime. O!

Rit.

CHORUS.

Leaf by leaf the ros-es fall, Drop by drop the springs run dry; One by one, beyond re - call, Summer ros - es droop and die.

Leaf by leaf the roses fall, Drop by drop the springs run dry; One by one, beyond re - call, Summer roses droop and die.

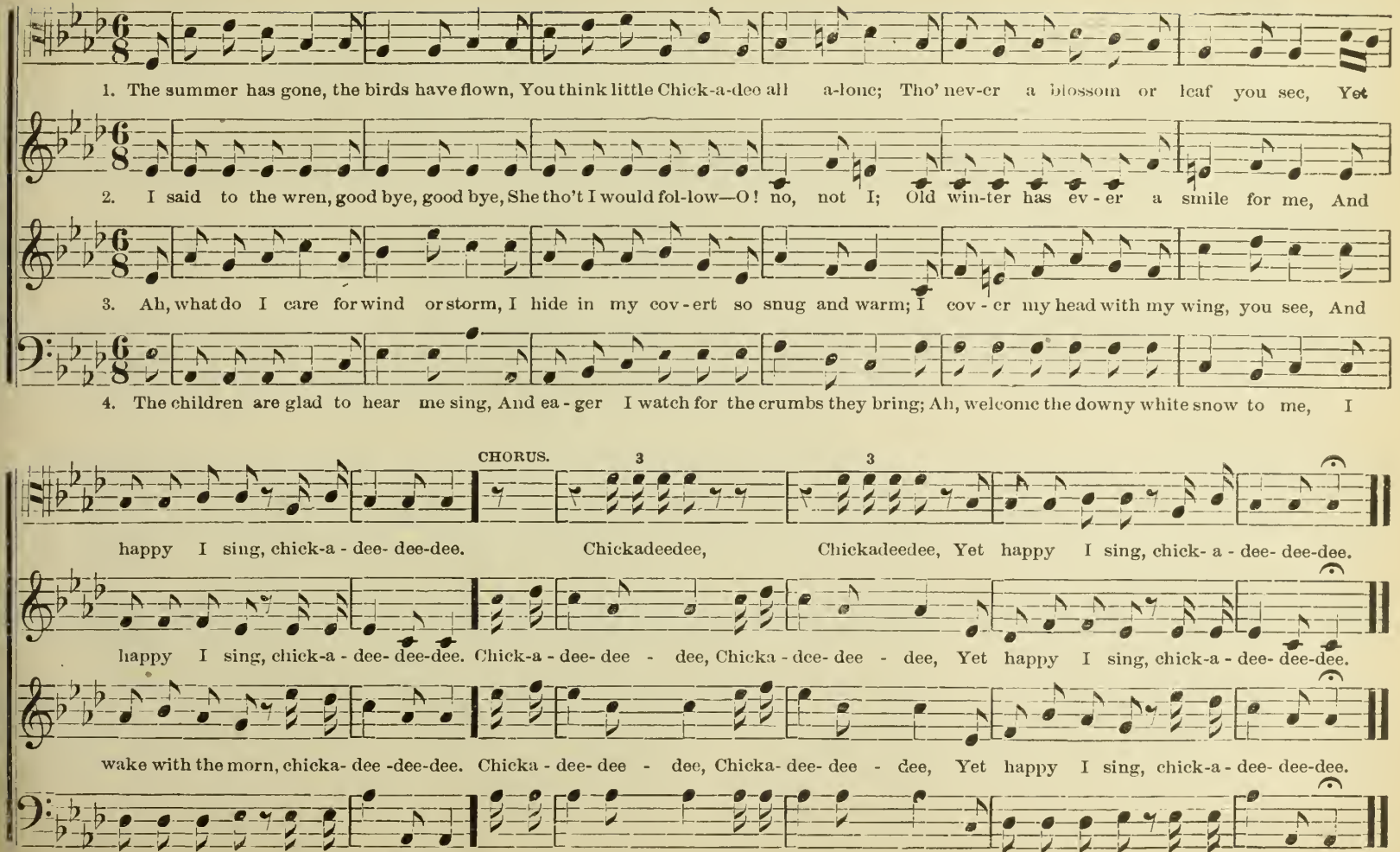
Leaf by leaf the roses fall, Drop by drop the springs run dry; One by one, beyond re - eall, Summer roses droop and die.

Published in sheet form by John Church & Co., Cincinnati, O.

CHICK-A-DEE-DEE.

MET. ♩ = 60 = 39.
Words by FANNY J. CROSBY.

CHESTER G. ALLEN.

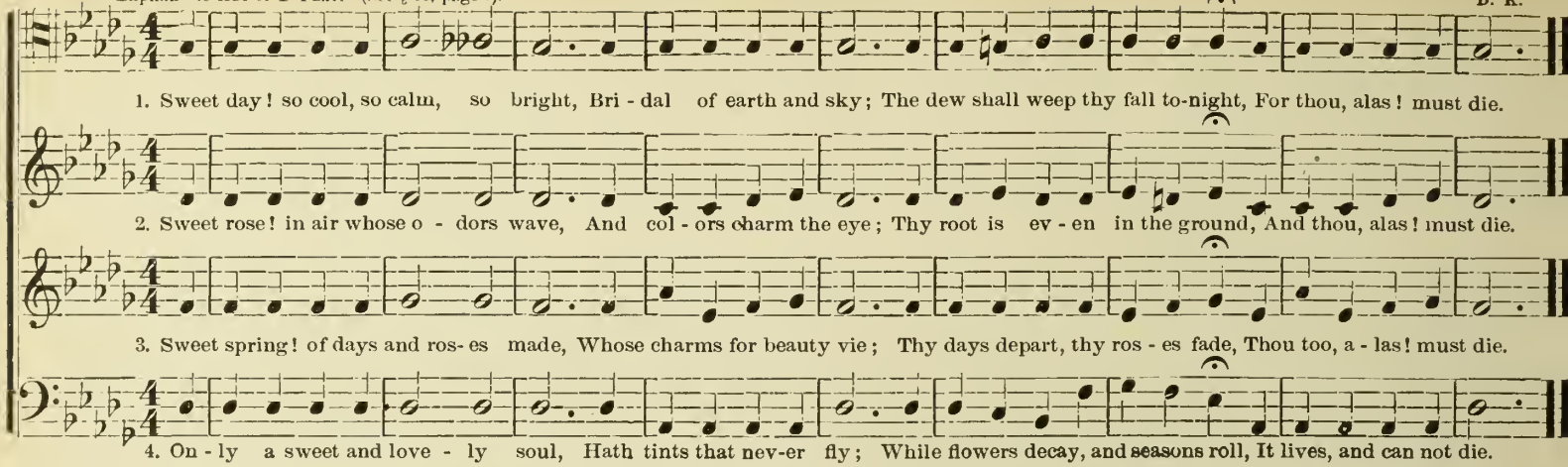


Met. ♩ = 63 = 35.

Explain the Key of D Flat. (See § 58, page 9).

Alone. C. M.

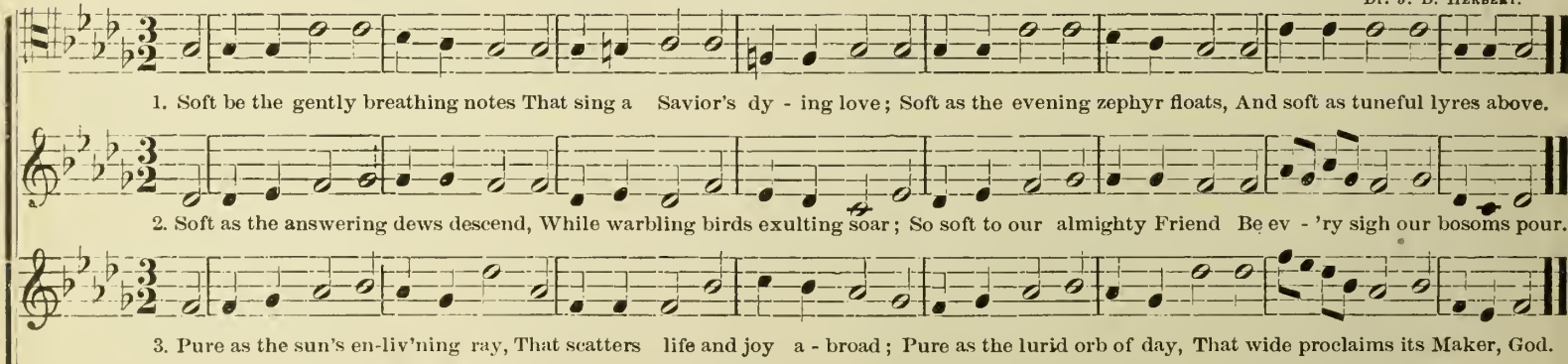
D. K.



Met. ♩ = 50 = 56⅔.

Prindle. L. M.

Dr. J. B. Herbert.



CENTERVILLE. S. M.

MET. ♩ = 66 = 31½.

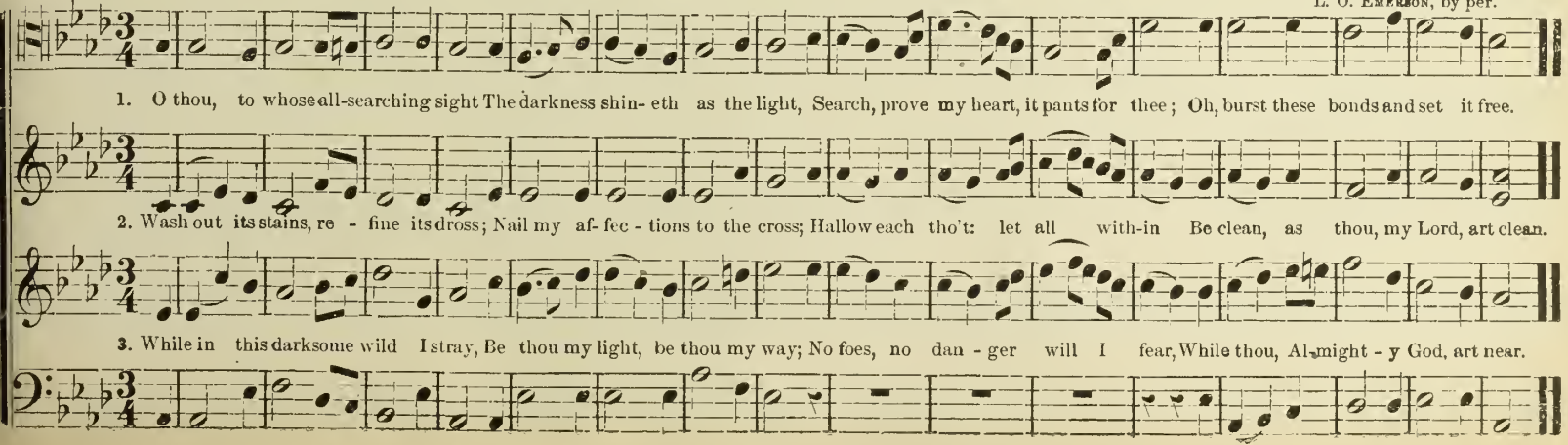
H. R. PALMER.



REYNOLDS. L. M.

MET. ♩ = 63 = 35.

L. O. EMERSON, by per.



Met. ♩ = 92 = 104.

Words by J. G. Saxe.

My Boyhood.

FOR MEN'S VOICES.

Dr. J. B. Herrmann.



MET. ♩ = 60 = 39⅜.

1st and 2d Tenori. SLOW.

P. P. BLISS.

1. 'Tis sweet at evening's soothing hour, When day's wild whirl is still, To yield to mem'ry's mystic power And mu - sic's tuneful thrill.

1st Bass.

1. 'Tis sweet at evening's soothing hour, When day's wild whirl is still, To yield to mem'ry's mystic power And mu - sic's tuneful thrill.

2d Bass.

INTERLUDE, after 1st verse. To be played with the mouthonacomb. If preferred, it can be whistled or played on flutes, violins, or piano.

MET. ♩ = 100 = 14, ⅜

MET. ♩ = 60 = 39, ⅛.

INTERLUDE after 2d verse.

2. The songs and sports of olden times, What joy their mem'ry brings, While softly peal the distant chimes, With—

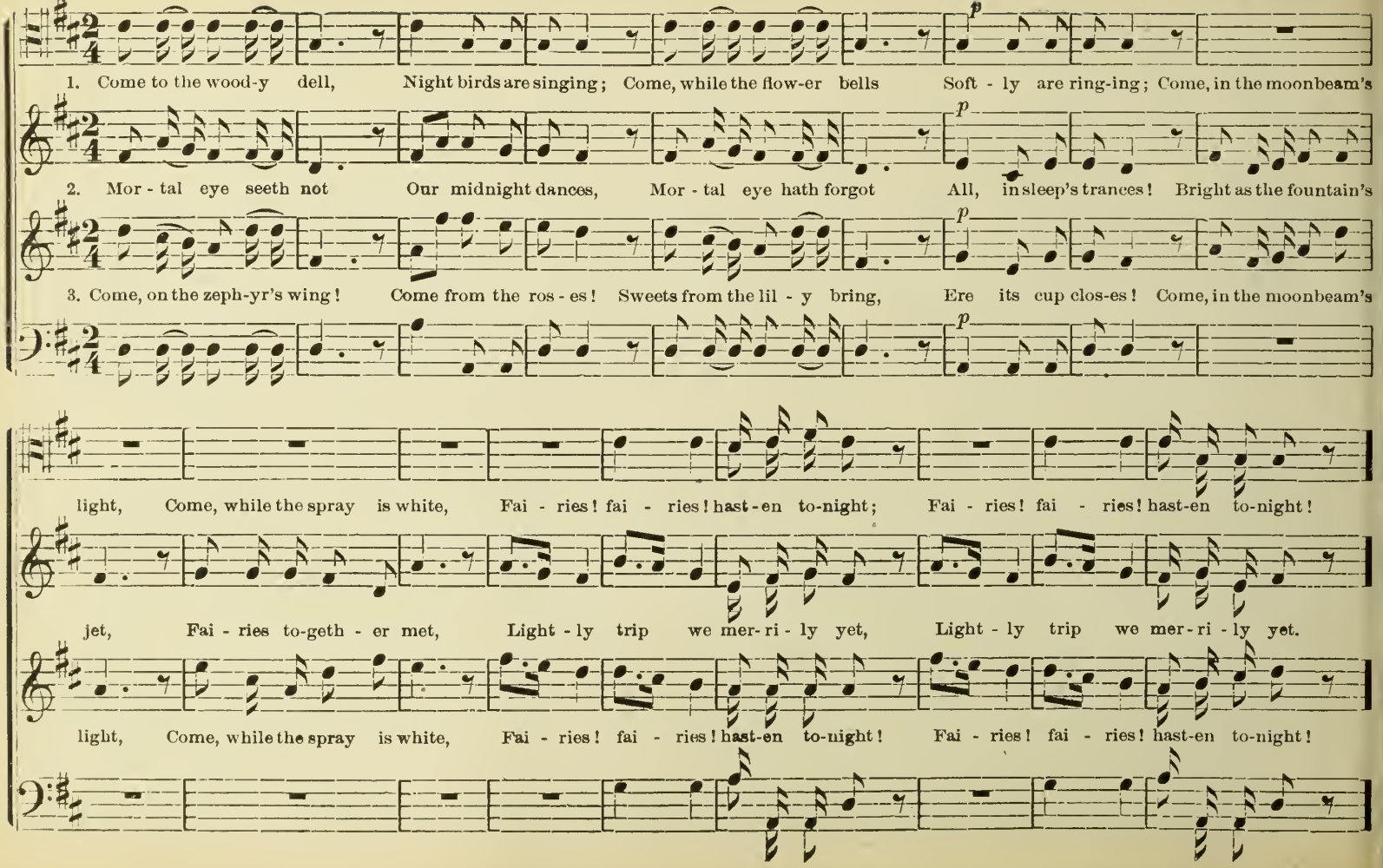
2. The songs and sports of olden times, What joy their mem'ry brings, While softly peal the distant chimes, With—

MET. ♩ = 112 = 11⅜.

Met. ♩ = 80 = 21⅓.

Song of the Fairies.

J. M. Pelton.



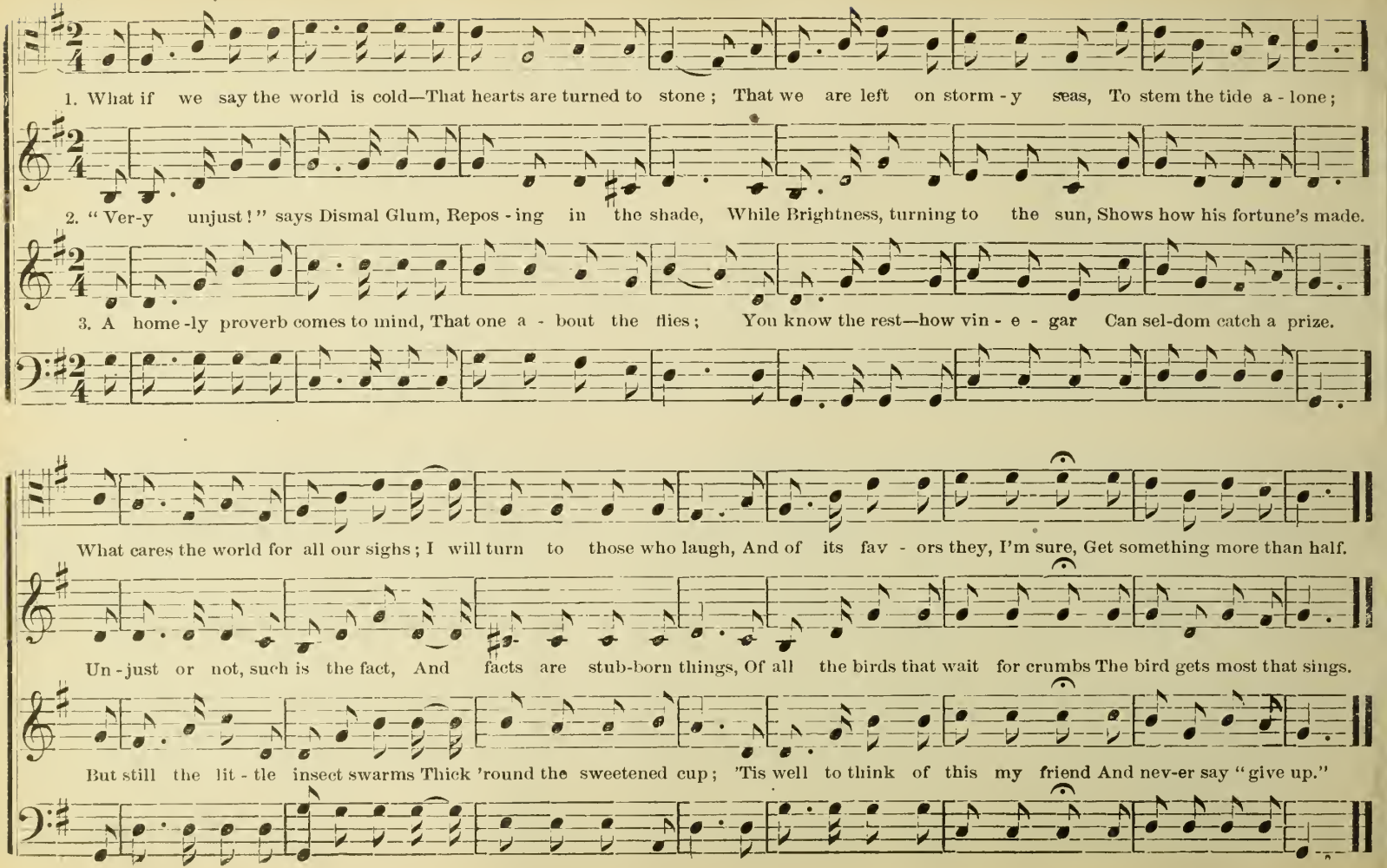

CHORUS for each verse.
Come, in the moonbeam's light, Come, while the spray is white; Fai - ries! fai - ries! hast - en to - night, Fai - ries!
Come, in the moonbeam's light, Come, while the spray is white; Fai - ries! fai - ries! hast - en to - night, Fai - ries!
f
fai - ries! hast - en to-night, hast - en, hast - en to - night, hast-en to-night, to-night, to - night.
f
hast- en to - night, hast- en to - night,
f
fai - ries! hast - en to-night, hast - en, hast - en to - night, hast-en to-night, to-night, to - night.
f

Never Give Up.

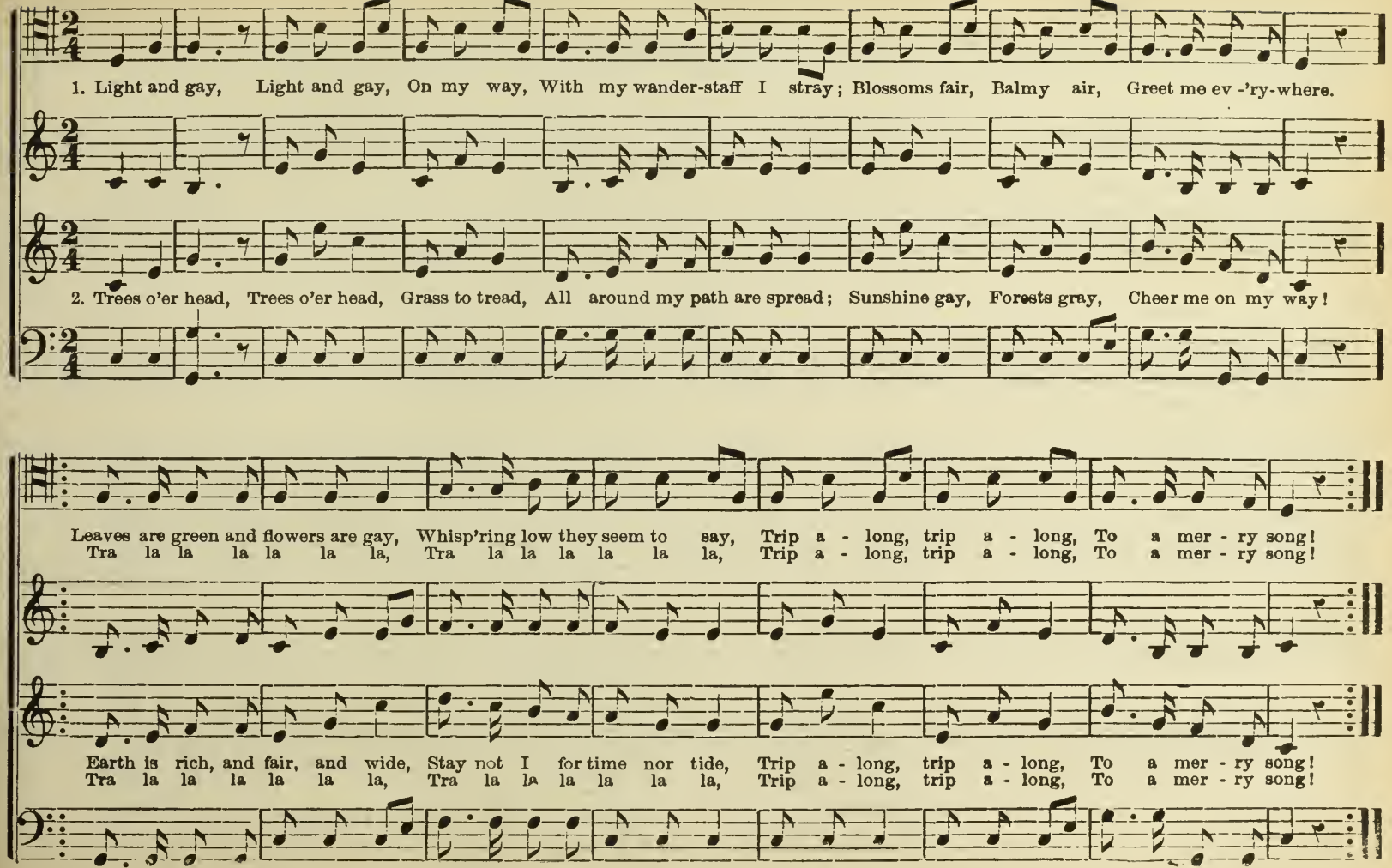
Met. ♩ = 60 = 39⅛.

Moderato. Words by Elizabeth A. Davis.

M J. Munger.



Light and Gay.

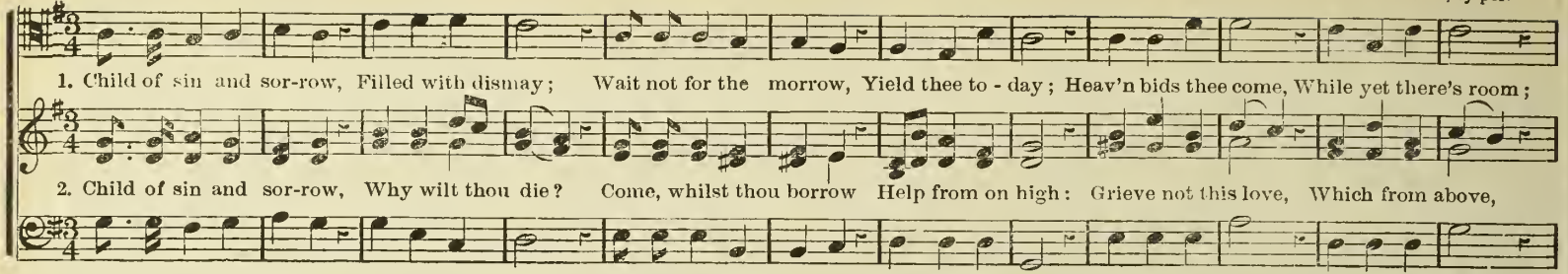


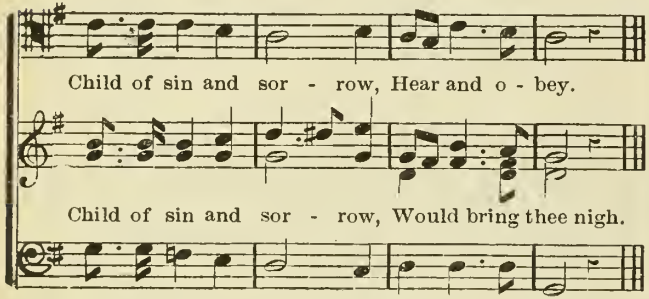
82 Met. ♩ = 60 = 39⅛.

Words by Dr. Thomas Hastings.

Framingham. 6s & 4s.

L. O. Emerson, by per.

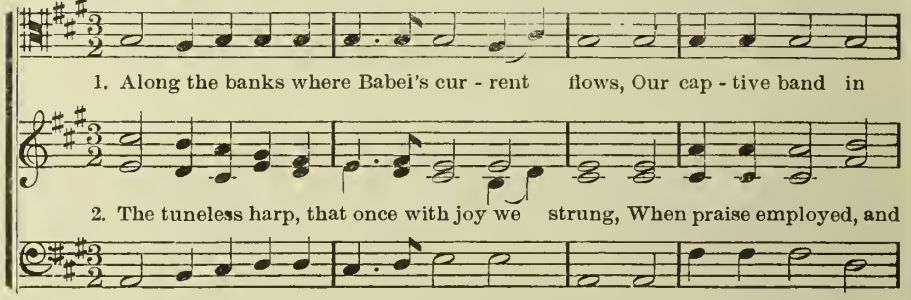


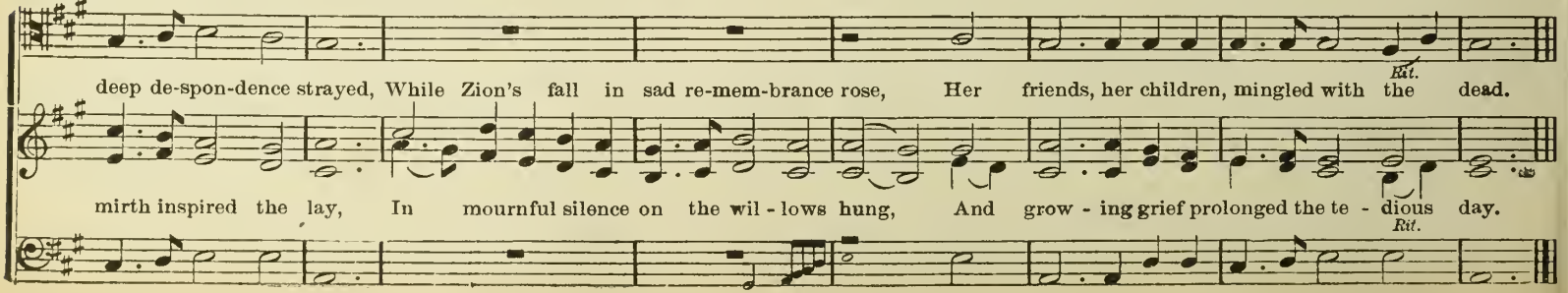


Met. ♩ = 50 = 56⅝.

Captivity. 10s.

Frank Forest.





A Man Over-Board.

Met. ♩ = 60 = 35⅔.

Dramatic. There's a man o - ver - board— Fear-ful cry on the sea;

From "Heavenly Choir." T. Wood, by per.

1. There's a man . . . o - ver-board— Fear-ful cry . . . . on the sea; Brace in the head yards, put the helm hard a - lee! Luff
2. There's a man . . . o - ver-board! Cut the life - - boat a - drift, The tide bears him off, oh, how fear - ful-ly swift: Let

3. One cheer to sustain him, Now bend . . to your oars, Fierce toss the blue waters and loud the gale roars; Their
4. Ha! they see . . . . his dark form As it ris - - es to view, While loud-ly they cheer him, their efforts renew,—They

up in the wind, quick! heave the ship to! Pass the word for the watch there and summon the crew. Luff up in the wind, quick!
go a boat there, cut the gripes with a knife, Bear a hand with a will, boys, the stake is a life. Let go a boat there, cut the

signal is answered, a faint cry is heard, How they tax their strong sinews, yet speak not a word. Their signal is answered, a
grasp him—he faints, but the bod - y is raised, Their com-rade is saved, God be praised, God be praised. They grasp him—he faints, but the

Finale for last stanza. *Repeat as Echo pp.*

heave the ship to! Pass the word for the watch there and summon the crew.
gripes with a knife, Bear a hand with a will, boys, the stake is a life. Their com - rade is saved, God be praised, God be praised.

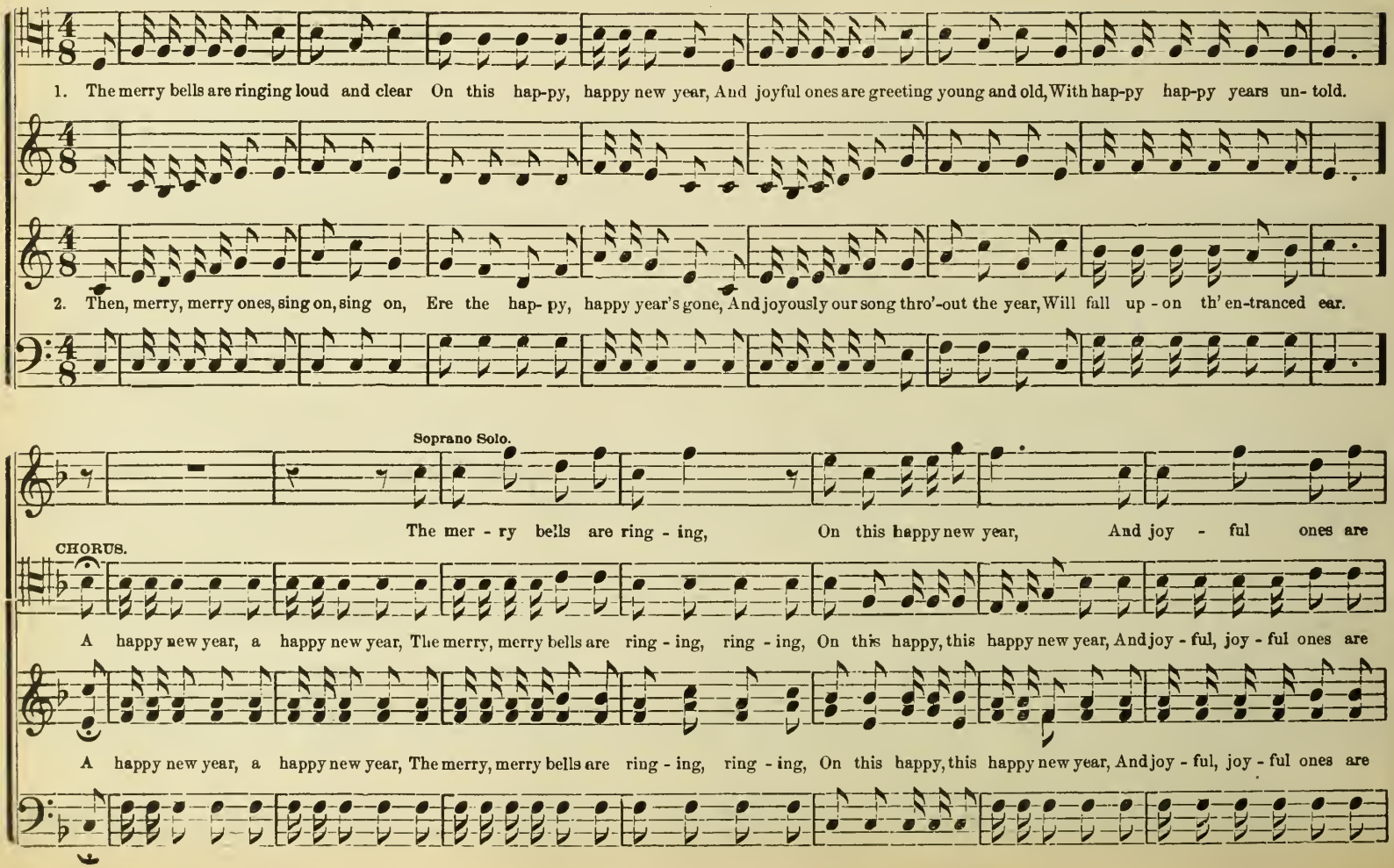
faint cry is heard, How they tax their strong sinews, yet speak not a word. Their com - rade is saved, God be praised, God be praised.
body is raised, Their comrade is saved, God be praised, God be praised.

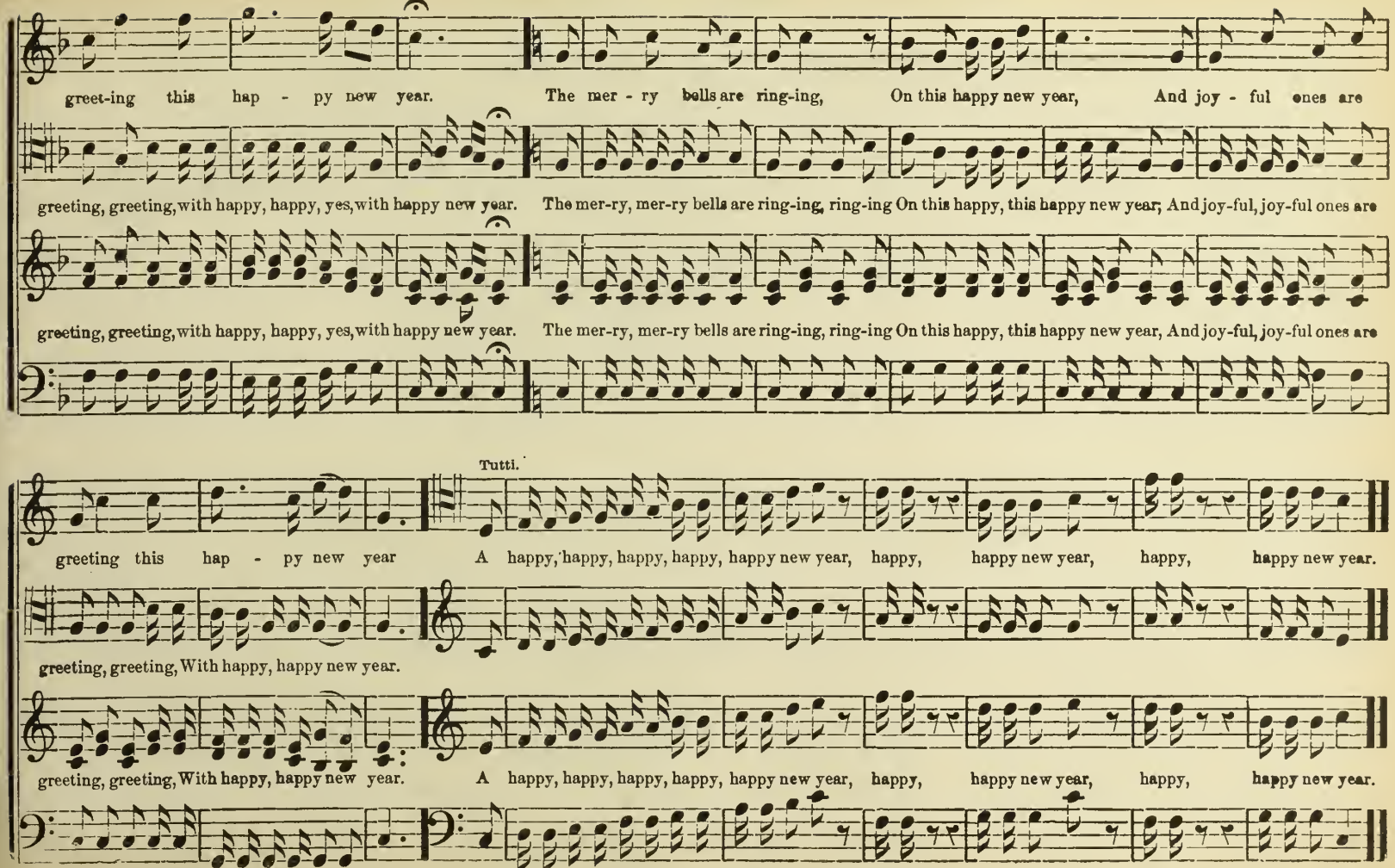
Mar. ♪ = 152 = 6½

From "The Palm," by per.

The Merry Bells are Ringing.

C. M. Wyman.



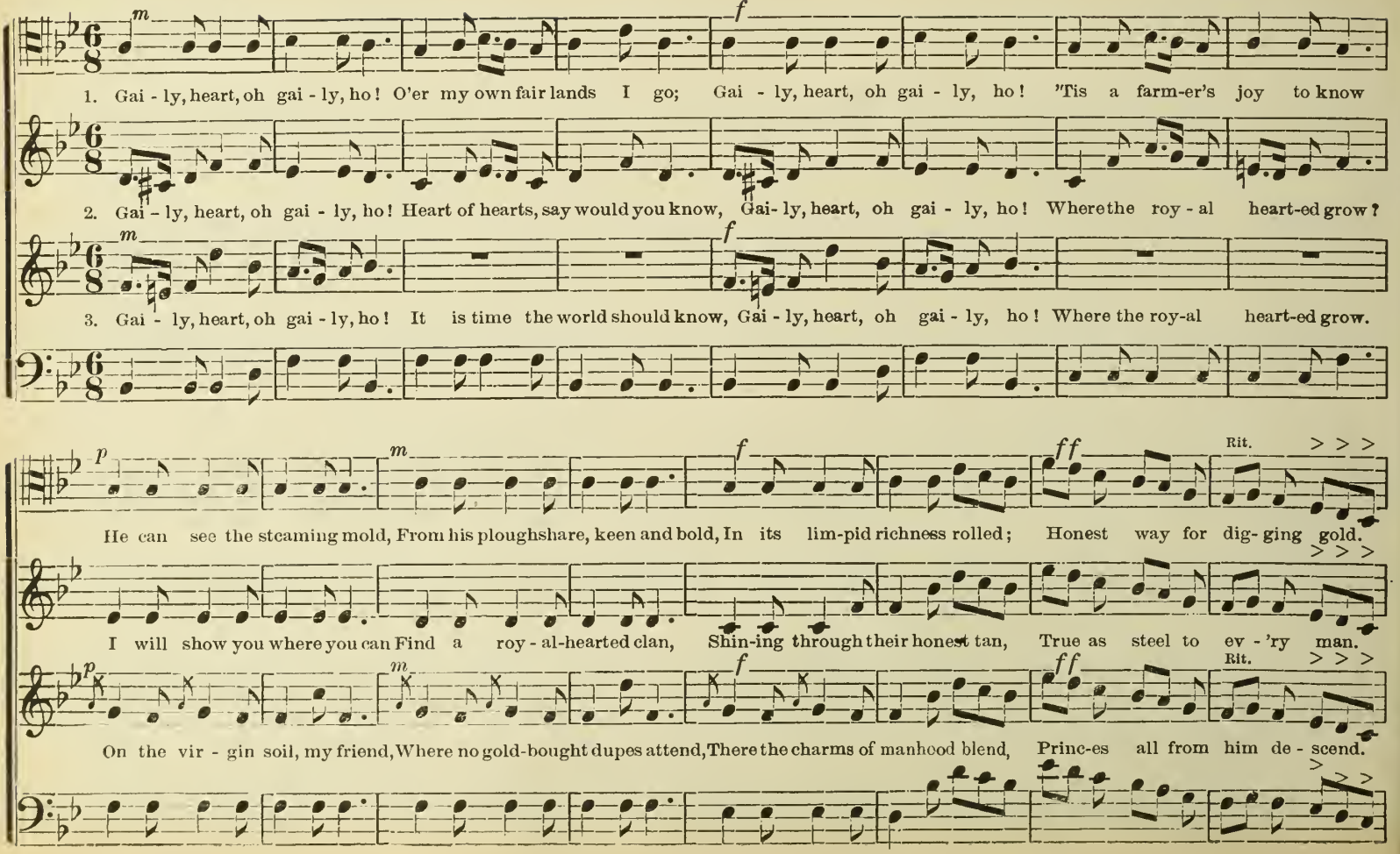

greet-ing this hap - py new year. The mer - ry bells are ring-ing, On this happy new year, And joy - ful ones are
greeting, greeting, with happy, happy, yes, with happy new year. The mer-ry, mer-ry bells are ring-ing, ring-ing On this happy, this happy new year, And joy-ful, joy-ful ones are
greeting, greeting, with happy, happy, yes, with happy new year. The mer-ry, mer-ry bells are ring-ing, ring-ing On this happy, this happy new year, And joy-ful, joy-ful ones are
Tutti.
greeting this hap - py new year A happy, happy, happy, happy, happy new year, happy, happy new year, happy, happy new year.
greeting, greeting, With happy, happy new year.
greeting, greeting, With happy, happy new year. A happy, happy, happy, happy, happy new year, happy, happy new year, happy, happy new year.

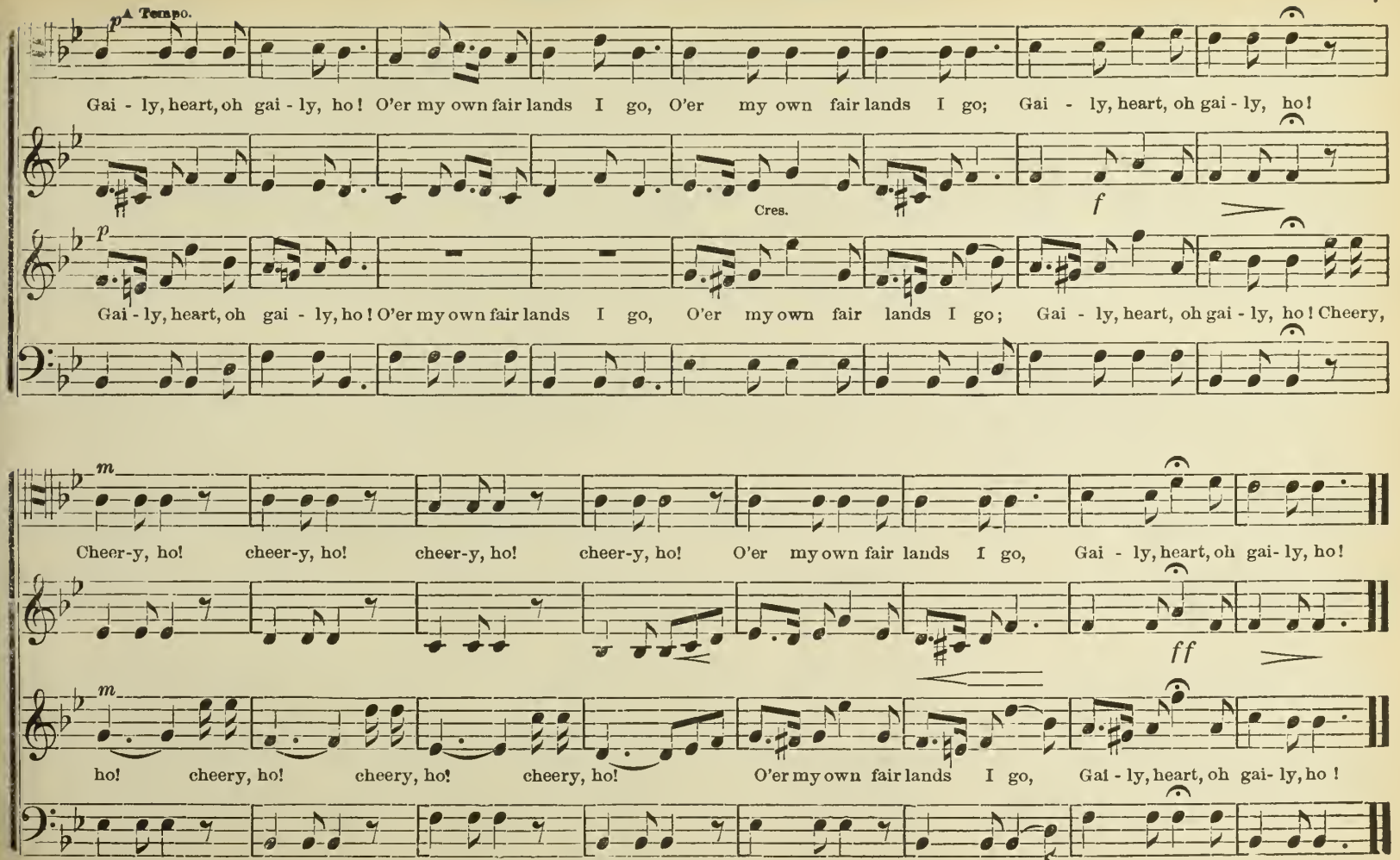
Farmer's Song.

Met. ♩ = 60 = 39⅛.

Mrs. M. O. Page.

Mrs. Clara H. Scott.




p A Tempo.
Gai - ly, heart, oh gai - ly, ho! O'er my own fair lands I go, O'er my own fair lands I go; Gai - ly, heart, oh gai - ly, ho!
Cres.
f
p
Gai - ly, heart, oh gai - ly, ho! O'er my own fair lands I go, O'er my own fair lands I go; Gai - ly, heart, oh gai - ly, ho! Cheery,
m
Cheer-y, ho! cheer-y, ho! cheer-y, ho! cheer-y, ho! O'er my own fair lands I go, Gai - ly, heart, oh gai- ly, ho!
ff
m
ho! cheery, ho! cheery, ho! cheery, ho! O'er my own fair lands I go, Gai - ly, heart, oh gai- ly, ho!
Cheery, ho! cheery, ho! cheery, ho! cheery, ho!

Met. ♩ = 52 = 61♭

The Bright Side.

Words by W. G. Burnham.

H. M. King

1. There's sun-shine and joy up-on earth, my good friend, Tho' it seems full of dark-ness and sor-row; And the storm-clouds which shadow the
2. Then, when he shall leave you and go on his way, He may feel his heart warm'd by your brightness, And strengthen'd to bear well his
3. Oh, life would be hap-pier to all if we knew The fol - ly and sin of complaining; For tho' sometimes its comforts seem

CHORUS.

light of to - day, May not sha-dow the light of the mor - row.
cross-es and pains, With a soul ris-ing up in its light-ness.
all to have fled, Yet great blessings are al - ways re - main - ing.

Oh, look on the bright side, and not on the dark, Make the best of the troub-les you're meeting, And with heart that is hope-ful grasp warmly the hand Which your neighbor extends with a greet-ing.

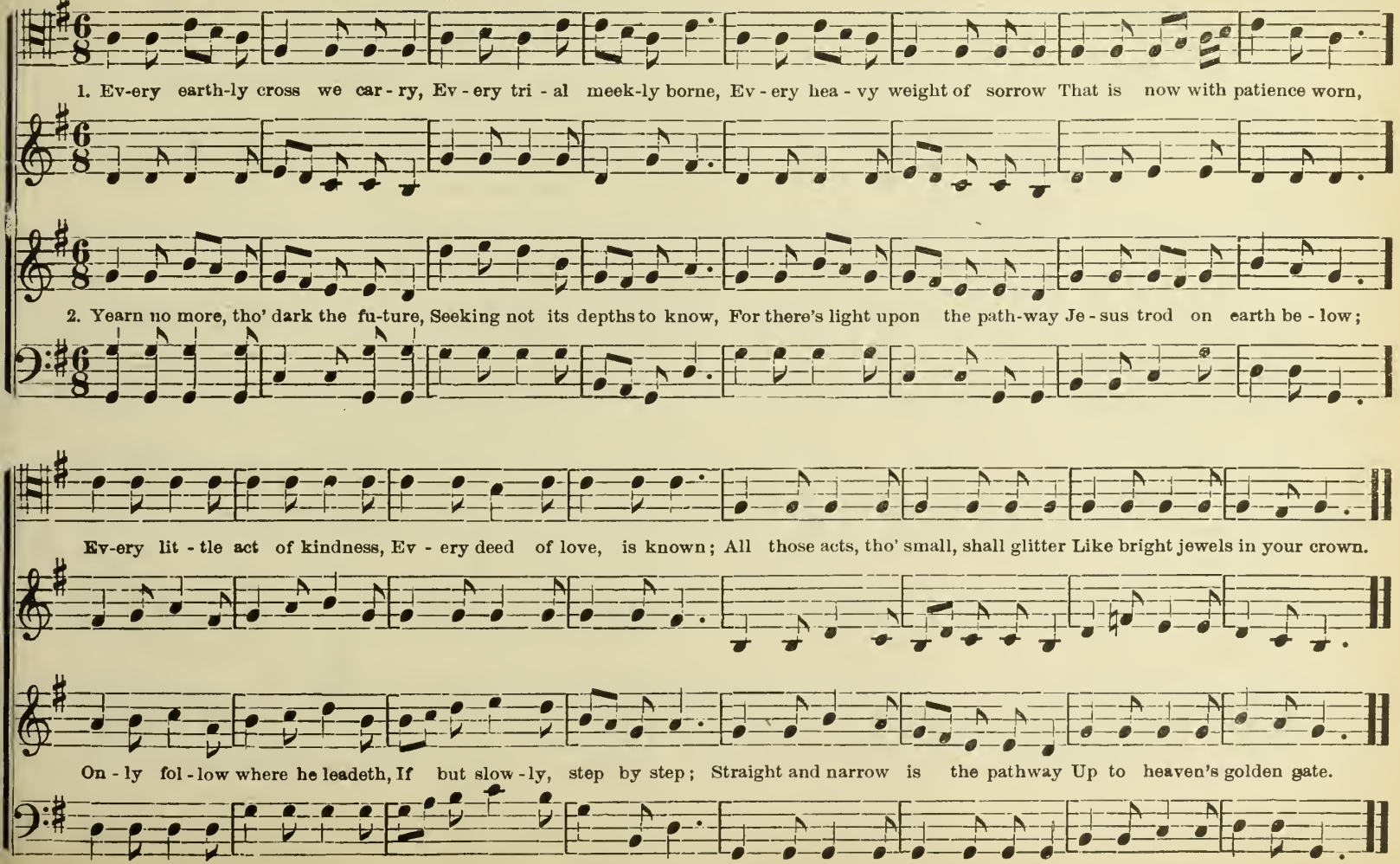
Oh, look on the bright side, and not on the dark, Make the best of the troub-les you're meeting, And with heart that is hope-ful grasp warmly the hand Which your neighbor extends with a greet-ing.

Patient Toiling.

Met. ♩ = 50 = 56⅔.

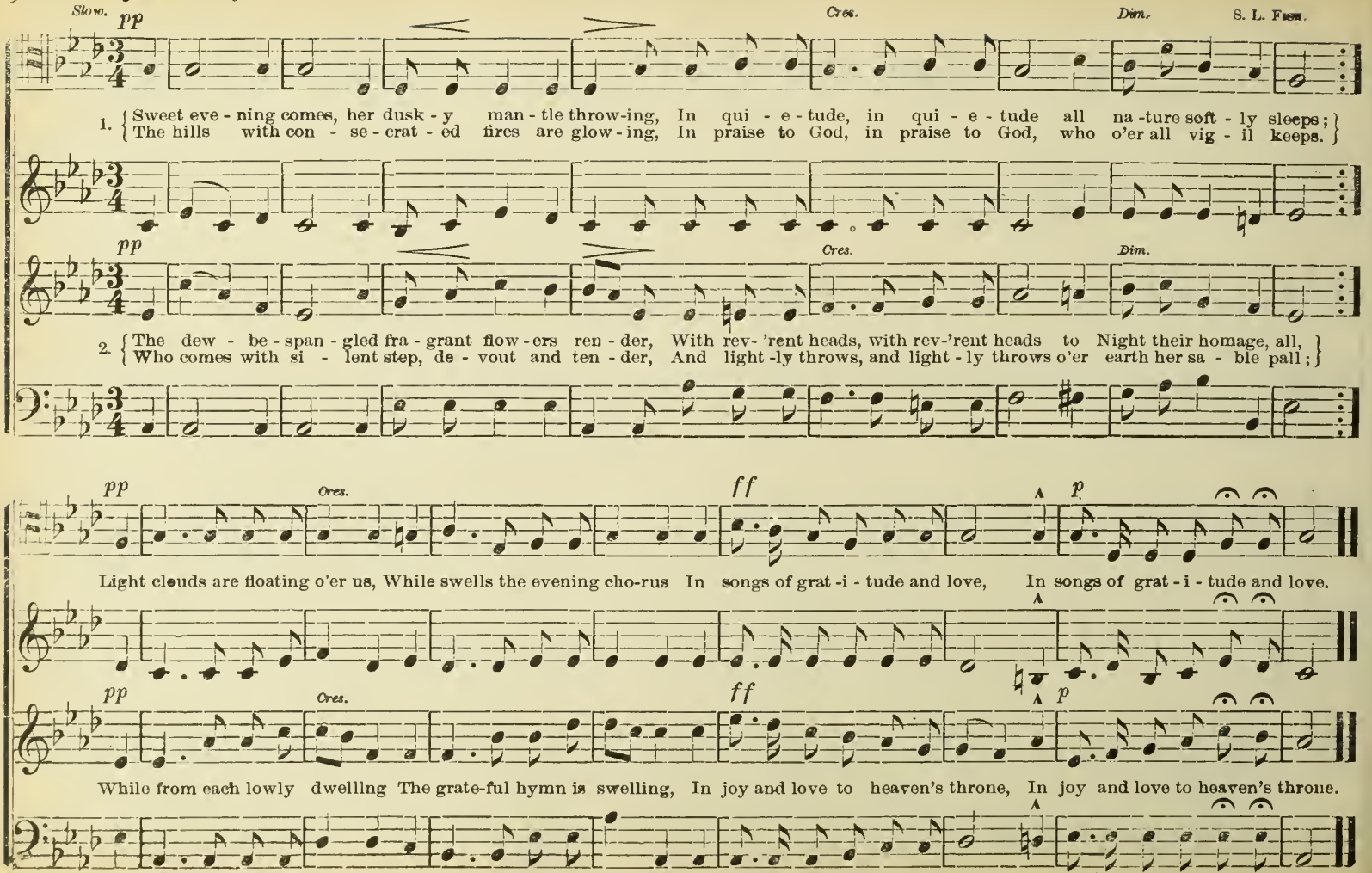
Words by Miss Kate Brown, Rankin, Ill.

Music by P. W. Hill.



Met. ♩ = 56 = 45⅝.

Evening Song.

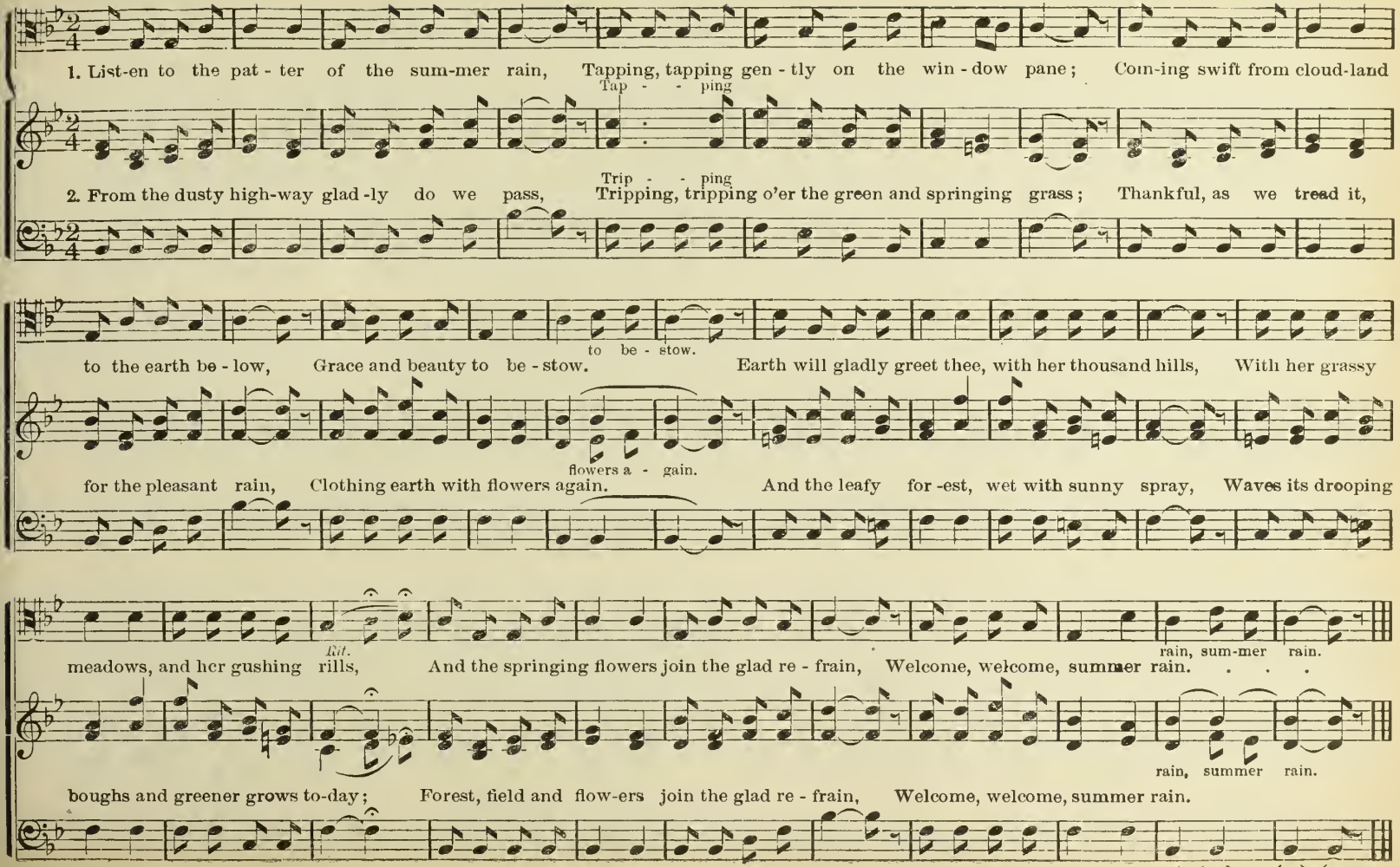


Summer Rain.

Met. ♩ = 66 = 31⅞.

Sprightly.

Words and music by Wilbur A. Christy.

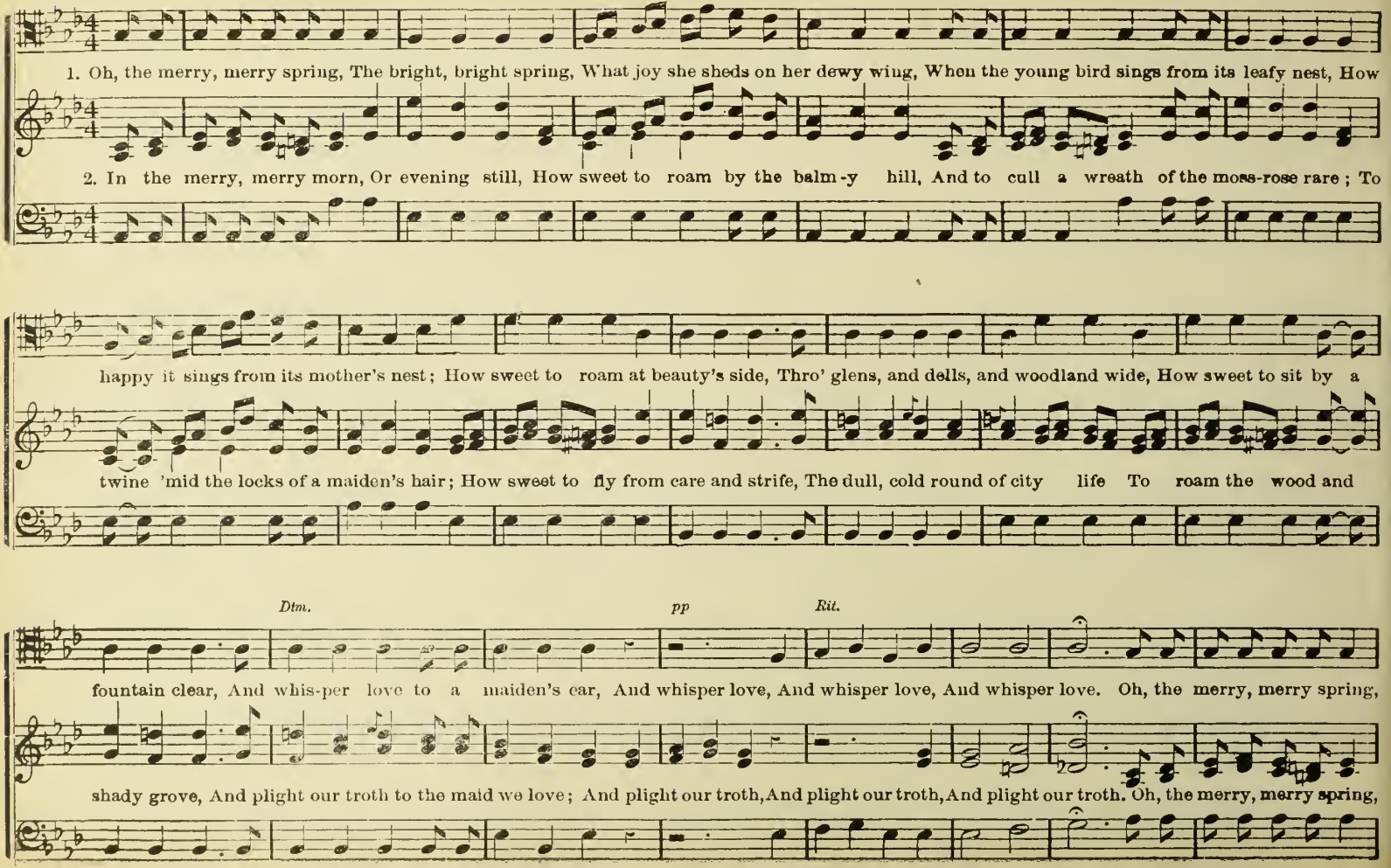


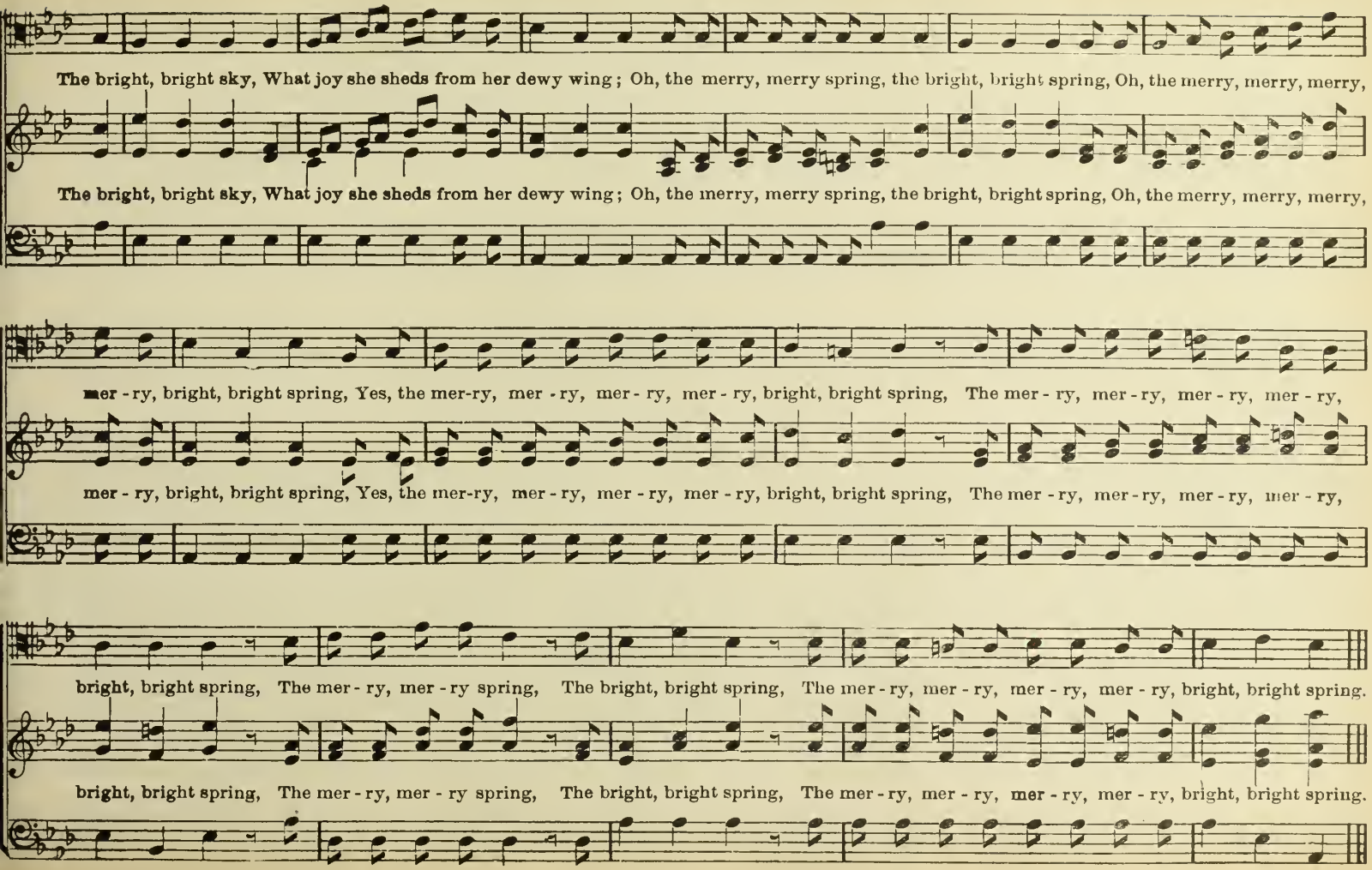
Met. ♩ = 126 = 85.

Vivace.

Oh, the Merry, Merry Spring.

James McGranahan.




The bright, bright sky, What joy she sheds from her dewy wing; Oh, the merry, merry spring, the bright, bright spring, Oh, the merry, merry, merry,
The bright, bright sky, What joy she sheds from her dewy wing; Oh, the merry, merry spring, the bright, bright spring, Oh, the merry, merry, merry,
mer - ry, bright, bright spring, Yes, the mer-ry, mer - ry, mer - ry, mer - ry, bright, bright spring, The mer - ry, mer - ry, mer - ry, mer - ry,
mer - ry, bright, bright spring, Yes, the mer-ry, mer - ry, mer - ry, mer - ry, bright, bright spring, The mer - ry, mer - ry, mer - ry, mer - ry,
bright, bright spring, The mer - ry, mer - ry spring, The bright, bright spring, The mer - ry, mer - ry, mer - ry, mer - ry, bright, bright spring.
bright, bright spring, The mer - ry, mer - ry spring, The bright, bright spring, The mer - ry, mer - ry, mer - ry, mer - ry, bright, bright spring.

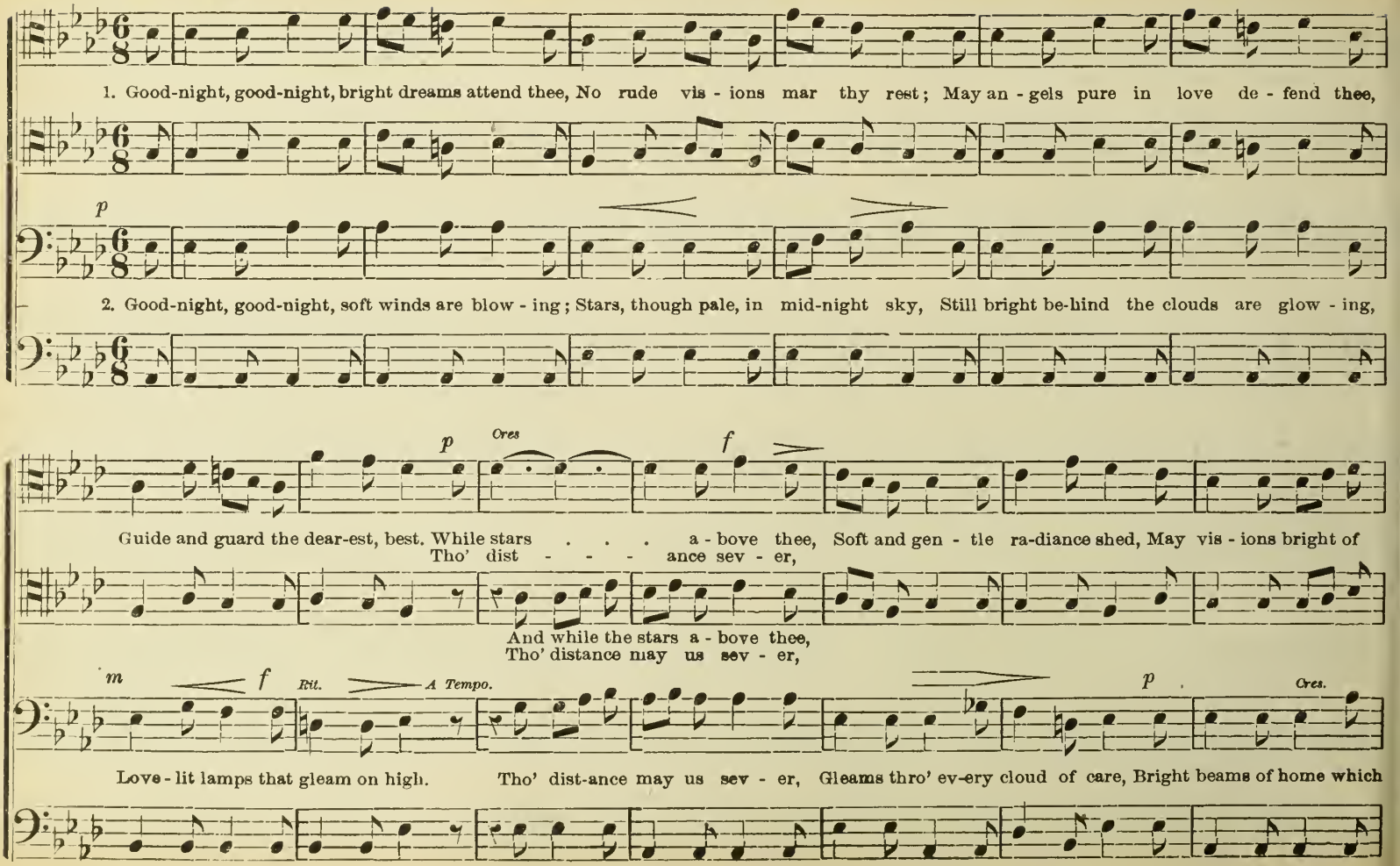
Met. ♩ = 40 = 70.

Andante con Espressione.

Good-Night. (Serenade.)

FOR MALE VOICES.

Mrs. C. H. Scott.



Good-Night. Concluded.

those who love thee, Flit a - round thy pillowed head. Good - night, good - night, Good-night, good - night.

Good-night, good-night.

round me ev - er, Shed sweet ra - diance bright and fair. Good-night, good-night, Good-night, good - night.

Skating Glee.

Met. ♩ = 60 = 39⅛.

Allegro.

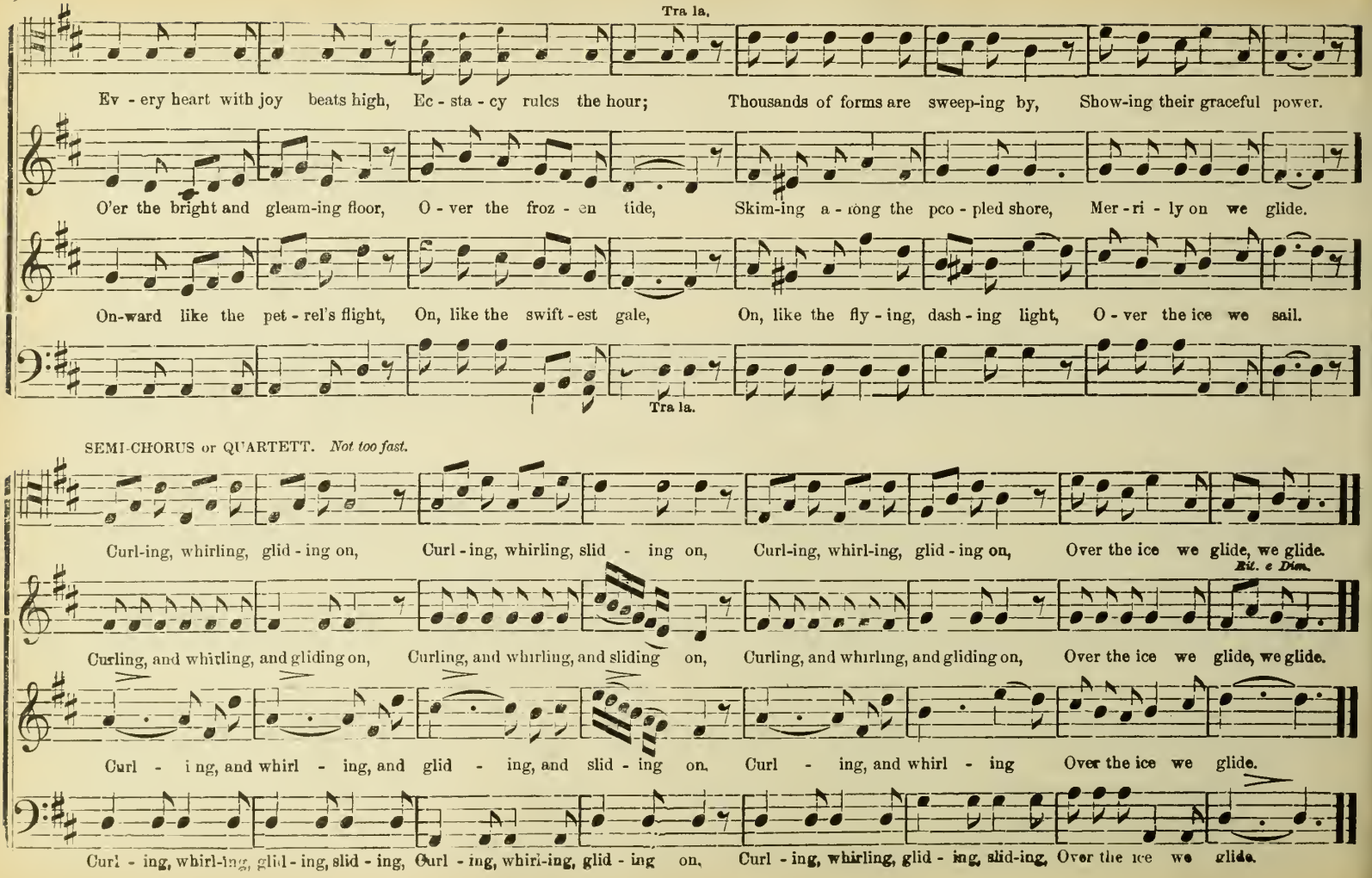
H. H. Johnson.

1. Swift as the fleet - ing shadows glide, Over the ice we fly; we fly; Swift as the swallows homeward ride, Un-der the star - ry sky;

2. Blu - est of skies a-round, a - bove, Smoothest of ice be-low, Bound to the steel we dear - ly love, Ev - er and on we go;

3. Shouting our cheerful words of glee, Singing our songs of mirth, we fly, Hap-pi - er cheer-ful souls than we Nev-er were found on earth;

Skating Glee. Concluded.



The Bells of Life.

Met. ♩ = 72 = 264.

Arr. and adapted by H. R. Palmer.



*This Echo may be produced with closed lips, (humming), or by a company in an adjoining room.

Key. ♩ = 69 = 29½.

The Rover.

Arr. from Arr.

1. At ear - ly morn I take my way, Heigh-o! heigh-o! heigh-o! My heart is ever light and gay, Heigh-o! heigh-o! heigh-o! My bosom glows with
2. I pause to rest me where I will, Heigh-o! heigh-o! heigh-o! Near mossy lake or towering hill; Heigh-o! heigh-o! heigh-o! A traveler if I

3. Should any like to roam with me, Heigh-o! heigh-o! heigh-o! As fleet as mine his step must be, Heigh-o! heigh-o! heigh-o! No moody frown his

joy and pride, While thus I tread the world so wide, At home where'er I go, At home where'er I go. Heigho! heigho! tra la la la la; Heigho! heigh-
chance to meet, With look and smile I kindly greet, Then on my journey go, Then on my journey go. Heigho, etc.

brow must wear, The man who idly dreams of care Can never go with me, Can nev - er go with me. Heigho! heigho! tra la la la la; Heigho! heigh-

- o! tra la la la la, Heigho! heigh-o! heigh-o! tra la la la la, Heigho! heigh-o! heigho! tra la la la la.

- o! tra la la la la, Heigho! heigho! heigho! heigho! tra la la la la, Heigho! heigho! heigho! heigho! tra la la la la.

Grumble not, Brother.

MET. ♩ = 90 = 45⅝.
Quartette or Semi-Chorus.

H. R. Palmer.

1. Grumble not, brother, tho' dark be the night, And gloom-y the shad - ows of life to thy sight; Oth - ers have brav'd them, And

2. Grumble not, brother. tho' storm - y the way, Oth - ers have trav - el'd it ma - ny a day; Foot-sore and wea - ry they

3. Grumble not, brother, tho' steep be the hill— Just o - ver its sum - mit 'tis peace-ful and still; O - ver its sum - mit the

4. Grumble not, brother, the jour - ney is short, And flit - ting the sea - sons that o - ver us sport; Au - tumn and win - ter bring

CHORUS.

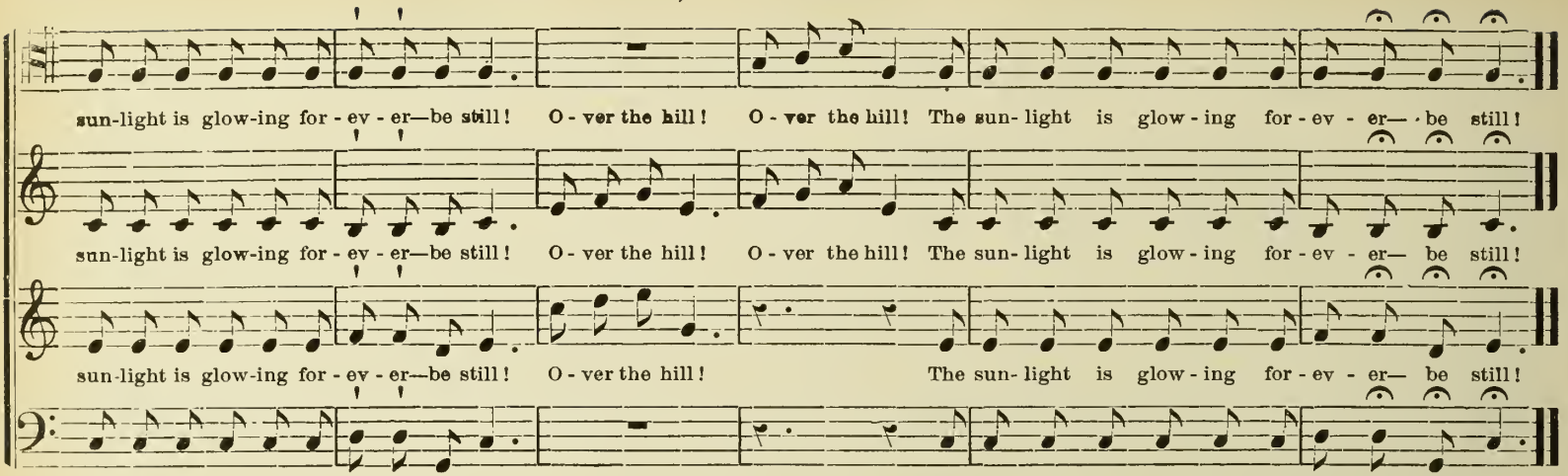
scaled, with a cheer, The hill which de - vides us from sun - ni - er sphere. O - ver the hill! O - ver the hill! The

journ-ey'd a - long, While list - 'ning each day to the ech - o - ing song; O - ver the hill! O - ver the hill! The

val - leys are sweet With flow - ers of beau - ty, with rest for your feet. O - ver the hill! The

shad - ows that stay, But sum - mer un - dy - ing lies o - ver the way.

Grumble not, Brother. Concluded.

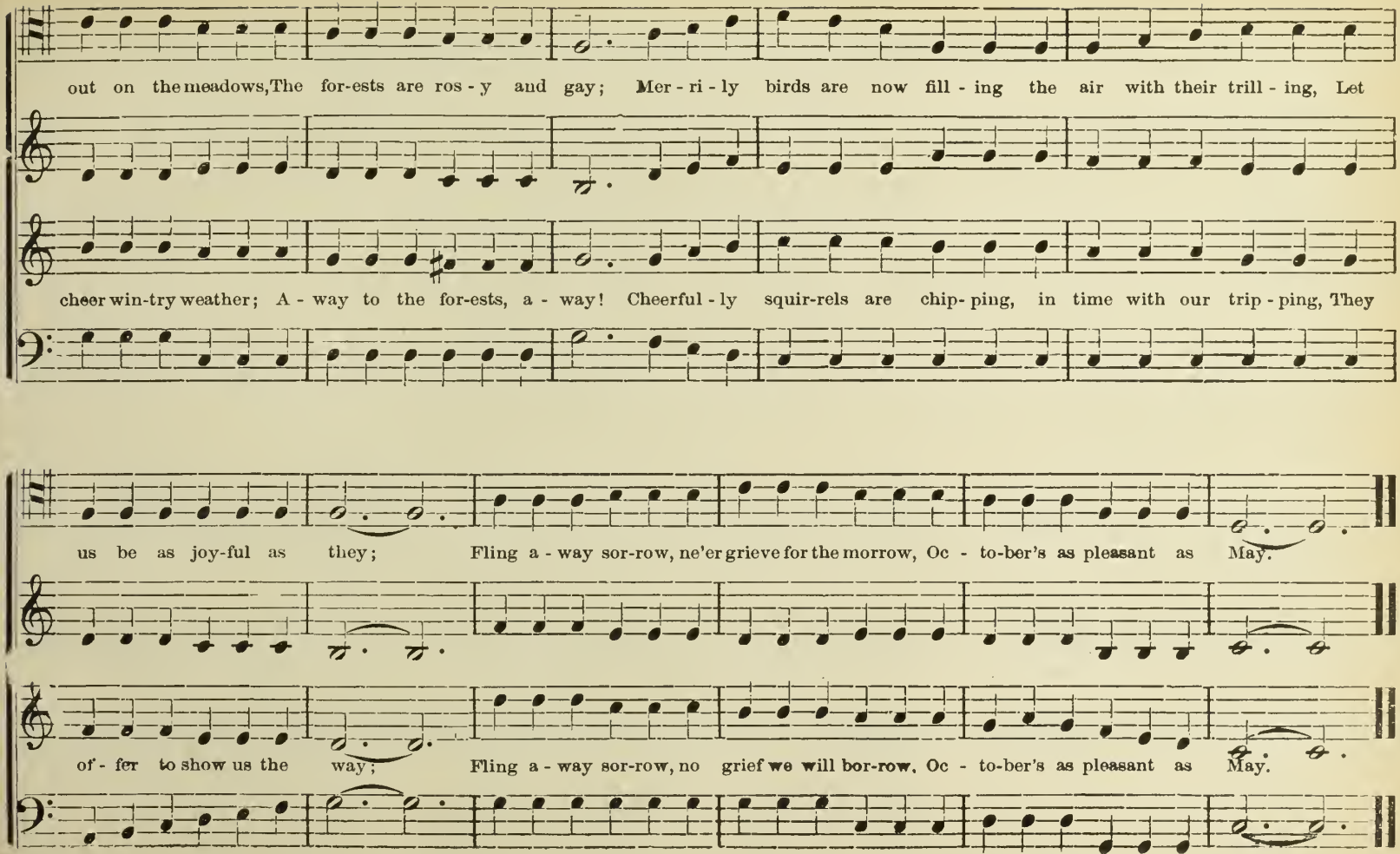


Song of the Autumn.

Met. ♩ = 76 = 24⅜.

Words and Music by Frank Forest.

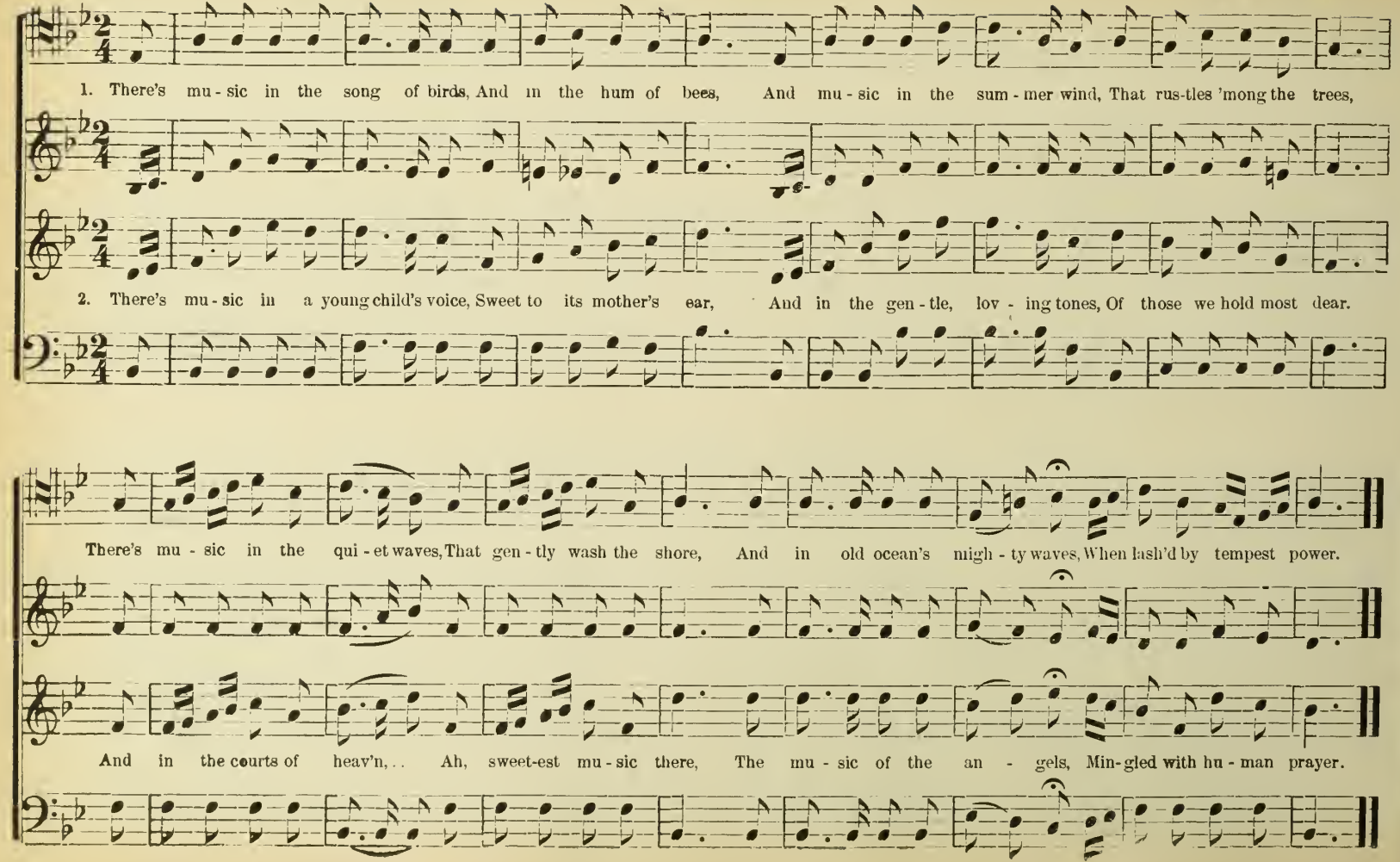



out on the meadows, The for-ests are ros-y and gay; Mer-ri-ly birds are now fill-ing the air with their trill-ing, Let
cheer win-try weather; A-way to the for-ests, a-way! Cheerful-ly squir-rels are chip-ping, in time with our trip-ping, They
us be as joy-ful as they; Fling a-way sor-row, ne'er grieve for the morrow, Oc-to-ber's as pleasant as May.
of-fer to show us the way; Fling a-way sor-row, no grief we will bor-row, Oc-to-ber's as pleasant as May.

Music Everywhere.

C. S. B. Met. ♪ = 84 = 19½

Dr. M. J. Munger.



DAVIS. L. M.

MET. ♩ = 56 = 56⅔.

L. O. EMERSON. By per.

1. There is a stream whose gen - tle flow, Sup-plies the cit - - y of our God; Life, love, and joy, still glid - ing through,
2. That sa - cred stream, thine ho - ly word, Our grief al - lays, our fear controls; Sweet peace thy prom-is - es af - ford,
And wa - tering our di - vine a - bode.
And give new strength to faint - ing souls.

SABETHA. C. M.

MET. ♪ = 112 = 11⅔

Smoothly and tenderly.

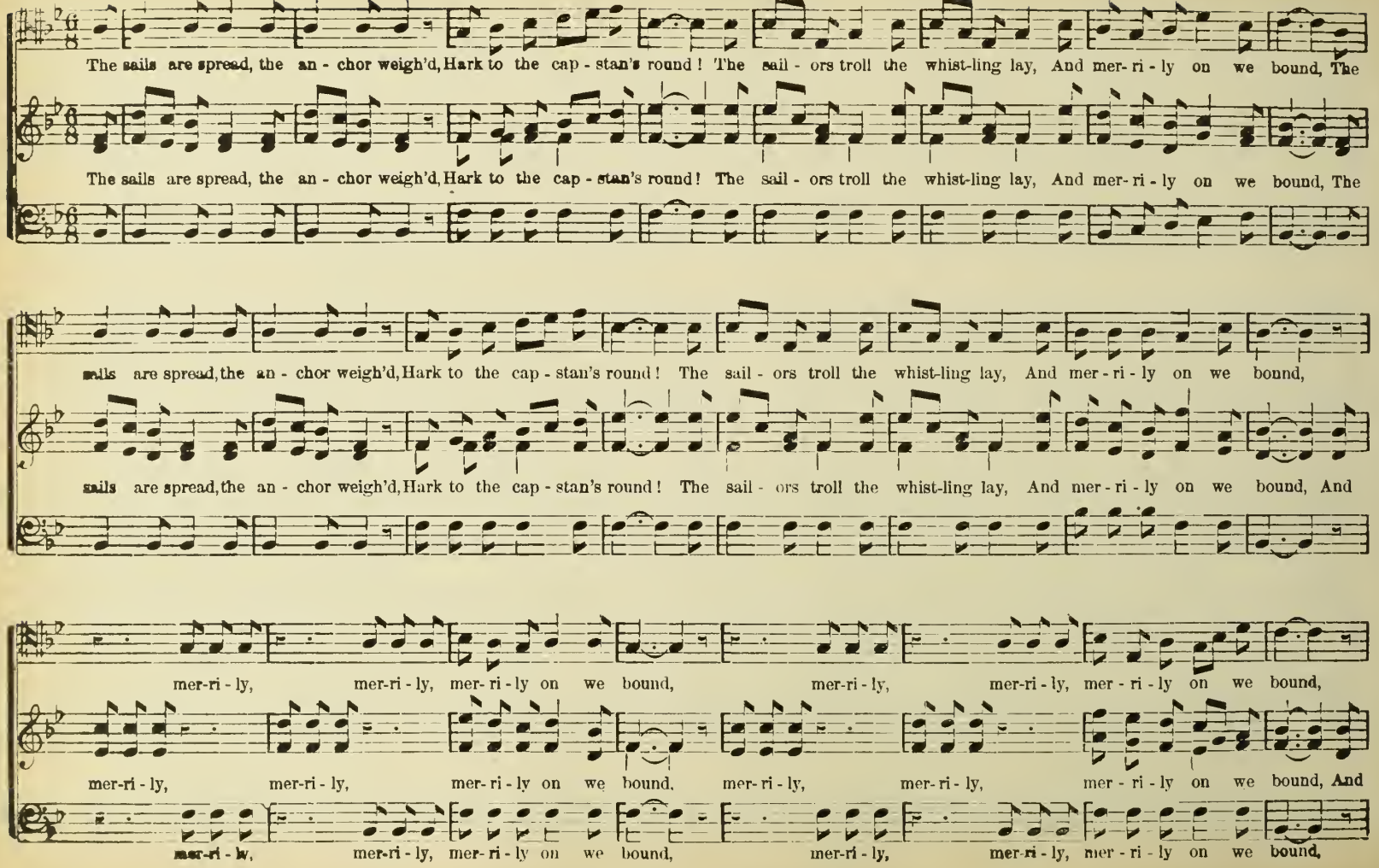
H. R. PALMER.

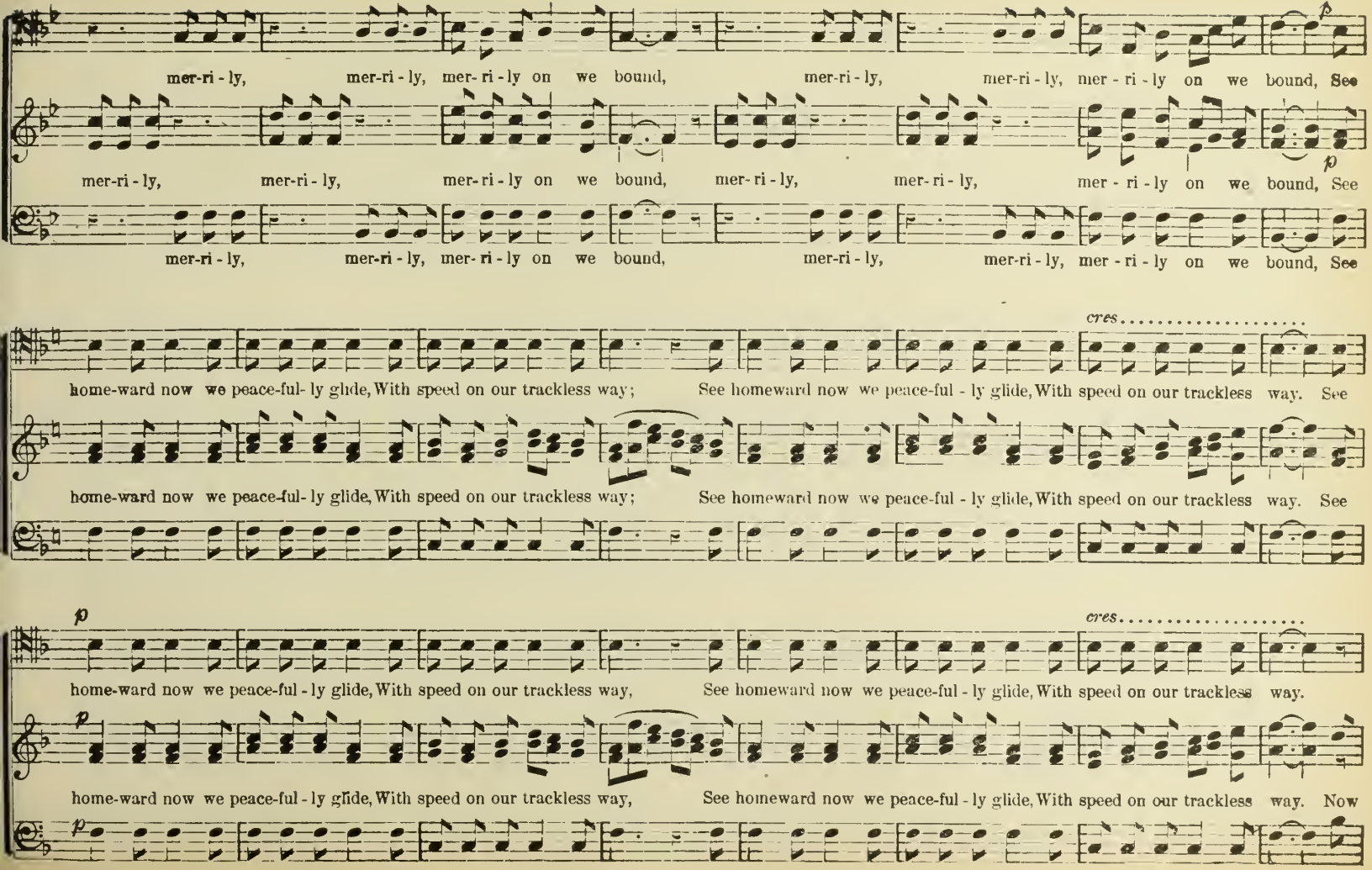
1. Je - sus the ve - ry thought of thee With sweetness
2. No voice can sing, nor heart can frame, Nor can the
3. Oh, hope of ev - ery con - trite heart! Oh, joy of
fills my breast; ..... But sweet-er far thy face to see, ... And in ..... thy pres - ence rest.
mem - 'ry find ..... A sweet-er sound than thy blest name, .. O Sa - - viour of man - kind.
all the meek! ..... To those who fall how kind thou art, ... How good .... to those who seek.

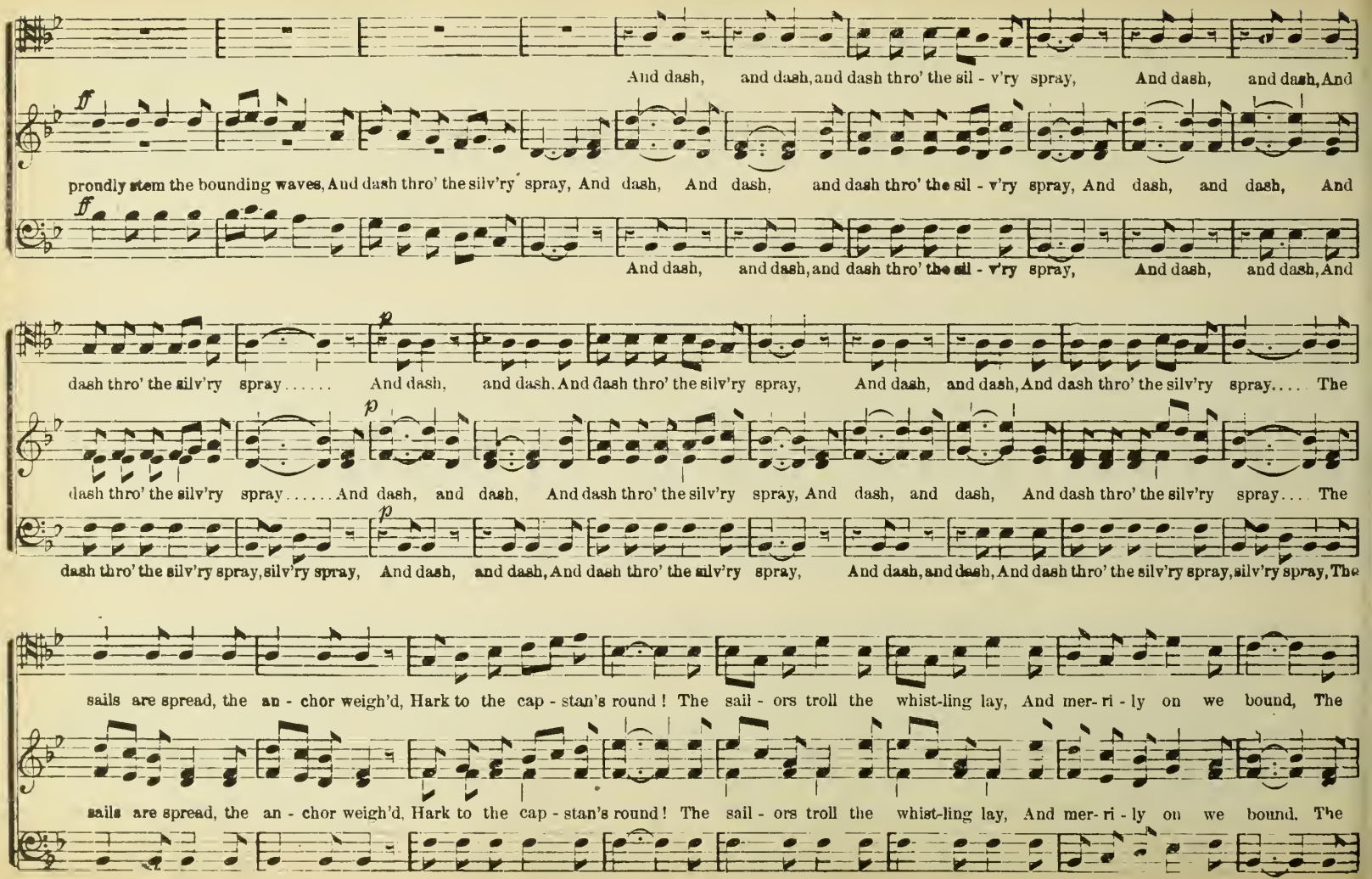
Met. ♩. = 66 = 31½

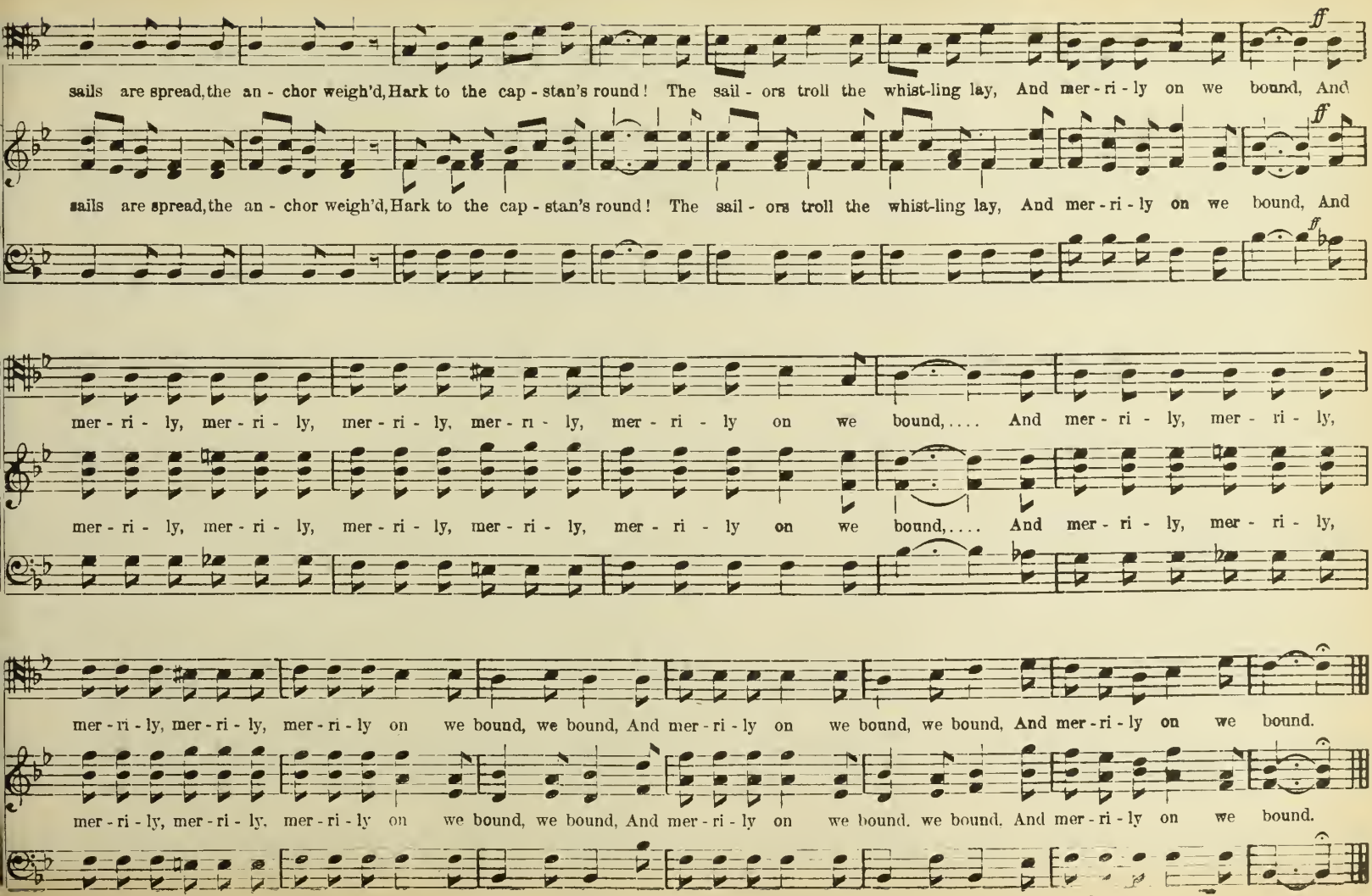
Merrily on we Bound.—Glee.

T. C. Cass.




mer-ri-ly, mer-ri-ly, mer-ri-ly on we bound, mer-ri-ly, mer-ri-ly, mer-ri-ly on we bound, See
mer-ri-ly, mer-ri-ly, mer-ri-ly on we bound, mer-ri-ly, mer-ri-ly, mer-ri-ly on we bound, See
mer-ri-ly, mer-ri-ly, mer-ri-ly on we bound, mer-ri-ly, mer-ri-ly, mer-ri-ly on we bound, See
cres.
home-ward now we peace-ful-ly glide, With speed on our trackless way; See homeward now we peace-ful-ly glide, With speed on our trackless way. See
home-ward now we peace-ful-ly glide, With speed on our trackless way; See homeward now we peace-ful-ly glide, With speed on our trackless way. See
p
cres.
home-ward now we peace-ful-ly glide, With speed on our trackless way, See homeward now we peace-ful-ly glide, With speed on our trackless way.
p
home-ward now we peace-ful-ly glide, With speed on our trackless way, See homeward now we peace-ful-ly glide, With speed on our trackless way. Now
p


And dash, and dash, and dash thro' the sil - v'ry spray, And dash, and dash, And
ff
prondly stem the bounding waves, And dash thro' the silv'ry spray, And dash, And dash, and dash thro' the sil - v'ry spray, And dash, and dash, And
ff
And dash, and dash, and dash thro' the sil - v'ry spray, And dash, and dash, And
p
dash thro' the silv'ry spray..... And dash, and dash. And dash thro' the silv'ry spray, And dash, and dash, And dash thro' the silv'ry spray.... The
p
dash thro' the silv'ry spray..... And dash, and dash, And dash thro' the silv'ry spray, And dash, and dash, And dash thro' the silv'ry spray.... The
p
dash thro' the silv'ry spray, silv'ry spray, And dash, and dash, And dash thro' the silv'ry spray, And dash, and dash, And dash thro' the silv'ry spray, silv'ry spray, The
sails are spread, the an - chor weigh'd, Hark to the cap - stan's round! The sail - ors troll the whist-ling lay, And mer- ri - ly on we bound, The
sails are spread, the an - chor weigh'd, Hark to the cap - stan's round! The sail - ors troll the whist-ling lay, And mer- ri - ly on we bound, The


sails are spread, the an - chor weigh'd, Hark to the cap - stan's round! The sail - ors troll the whist-ling lay, And mer - ri - ly on we bound, And
sails are spread, the an - chor weigh'd, Hark to the cap - stan's round! The sail - ors troll the whist-ling lay, And mer - ri - ly on we bound, And
mer - ri - ly, mer - ri - ly, mer - ri - ly, mer - ri - ly, mer - ri - ly on we bound, ... And mer - ri - ly, mer - ri - ly,
mer - ri - ly, mer - ri - ly, mer - ri - ly, mer - ri - ly, mer - ri - ly on we bound, ... And mer - ri - ly, mer - ri - ly,
mer - ri - ly, mer - ri - ly, mer - ri - ly on we bound, we bound, And mer - ri - ly on we bound, we bound, And mer - ri - ly on we bound.
mer - ri - ly, mer - ri - ly, mer - ri - ly on we bound, we bound, And mer - ri - ly on we bound, we bound, And mer - ri - ly on we bound.

The Wind Whispers Low.

Met. ♩. = 50 = 56⅔.

H. R. Palmer.



The Wind Whispers Low.—Concluded.



Confidence. 3, 3, 4, 3.

Met. ♩ = 56 = 45⅘.

Words by Loyal W. Hill. Eagle, Mich.

Music by P. W. Hill.



Met. ♩ = 63 = 35.

Going to Sleep.*

H. R. Palmer.

1. Two lit - tle tire-less feet all day have trot-ted, A cross the par - lor - floor,..... Two tin - y dimpled hands have
2. Oh, blessed hour when soft-winged sleep des - cend-ing, Shall give its sweet re - lease,..... To toil-worn mor-tals! all their

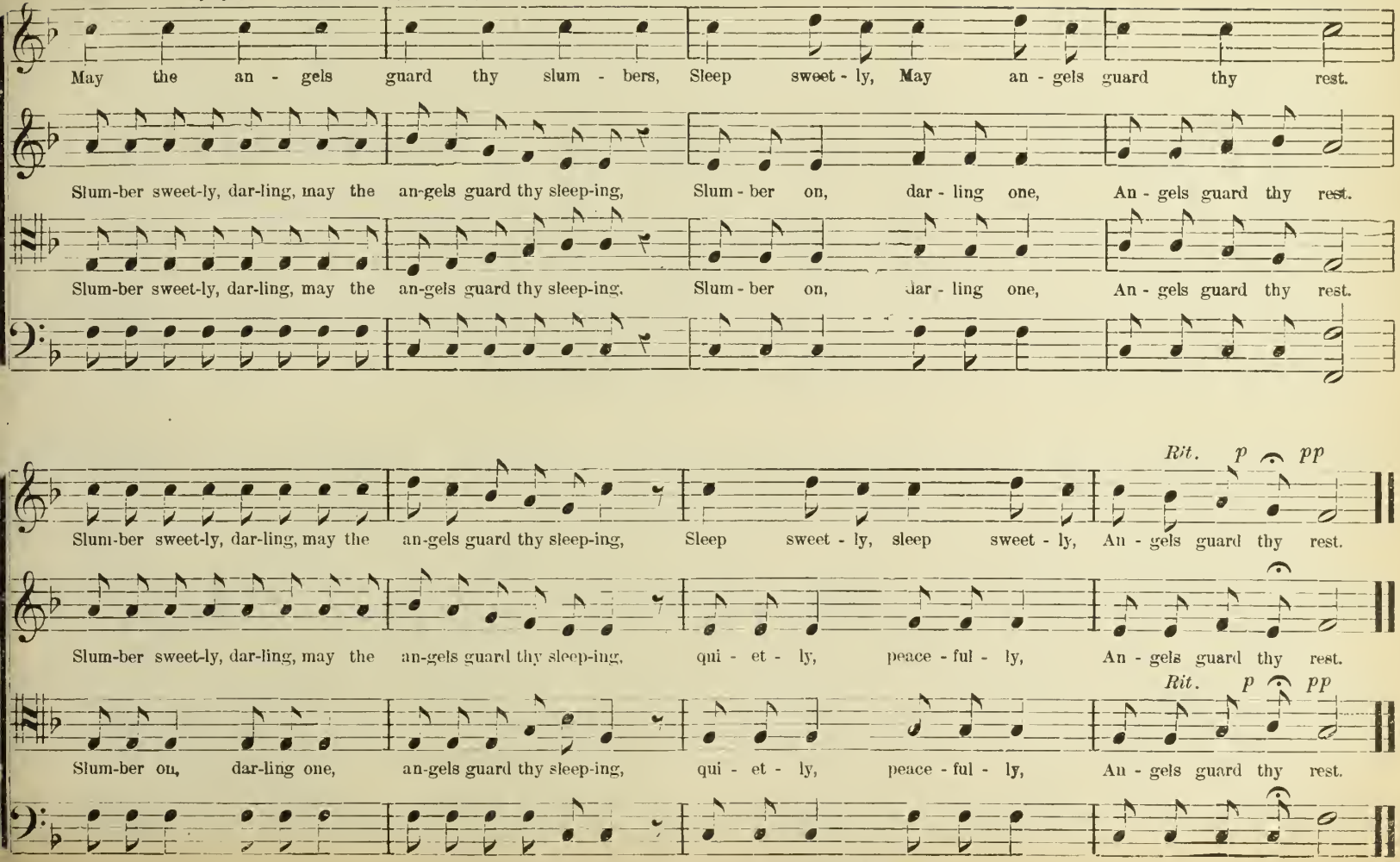
sly - ly plot-ted Mis - chief be-hind the door, Two ma - gic crys-tals orbs with watch un - ceas - ing, Their glance, their roguish glance on
sor - rows end-ing In qui - et, dream - y peace, O Fa-ther guard the ten - der in - fant's slum-ber, And send thine angels forth, those

all a - round have flung, And two rose - red lips their mer - ry chattering, teas-ing, In bird - like notes have sung.
watch-ful guard-ian bands, The lone mid-night watch and dawn - ing hours to number With silv' - ry star - tipped wands.

* Published in sheet form by John Church & Co., Cincinnati, Ohio. Price 25 cents.

CHORUS. *

SOPRANO *should be sung legato, i. e., sustained to the full length of each note.*



* This chorus should be sung by four pure, *well-balanced* voices.

Met. ♩ = 120 = 94.
In March Time.

Centennial March.—Vocal.

Words and Music by James R. Murray. by per.

pp cres.

1. Hail, fair Co - lum - - bia, with true and pure de - vo - - tion, Sing we thy praises now in
2. Migh - ty thy prom - ise, and grand thy com-ing glo - - ry, Bright - er than ev - er does the

Rah, rah, rah, rah, rah, rah, rah, rah, rah, rah, rah, rah. rah, tah, rah, rah, rah, rah, rah, tah, rah, rah, rah, rah, rah, rah, rah,

Rah, rah, rah, rah, rah, rah, rah, rah, rah, rah, rah, rah, tah, rah, rah, ran, rah, rah, tah, rah, rah, rah, rah, rah, rah,

p

joy-ful, joy - ful song; Round thy fair ban - ner from inland sea to o - - cean, For dear love for thee thy
future shine for thee; Proud - ly thy chil - dren now sing while they a - dore thee Hail! thee, hail sweet home of

ff *p*

rah, rah, rah, rah, yes, rah, tah, tah, rah, rah, rah, rah, rah, tah, tah, rah, rah, rah, from in-land sea, rah, rah, tah, tah, rah, rah, rah, rah, rah, tah, tah, rah, rah, rah, rah, rah, rah,

ff *p*

rah, rah, rah, rah, yes. rah, tah, tah, rah, rah, rah, rah, rah, tah, tah, rah, rah, rah, now sing, now sing rah, rah, tah, tah, rah, rah, rah, rah, rah, tah, tah, rah, rah, rah, rah, rah, rah,

ff *p*

CENTENNIAL MARCH.—Concluded.

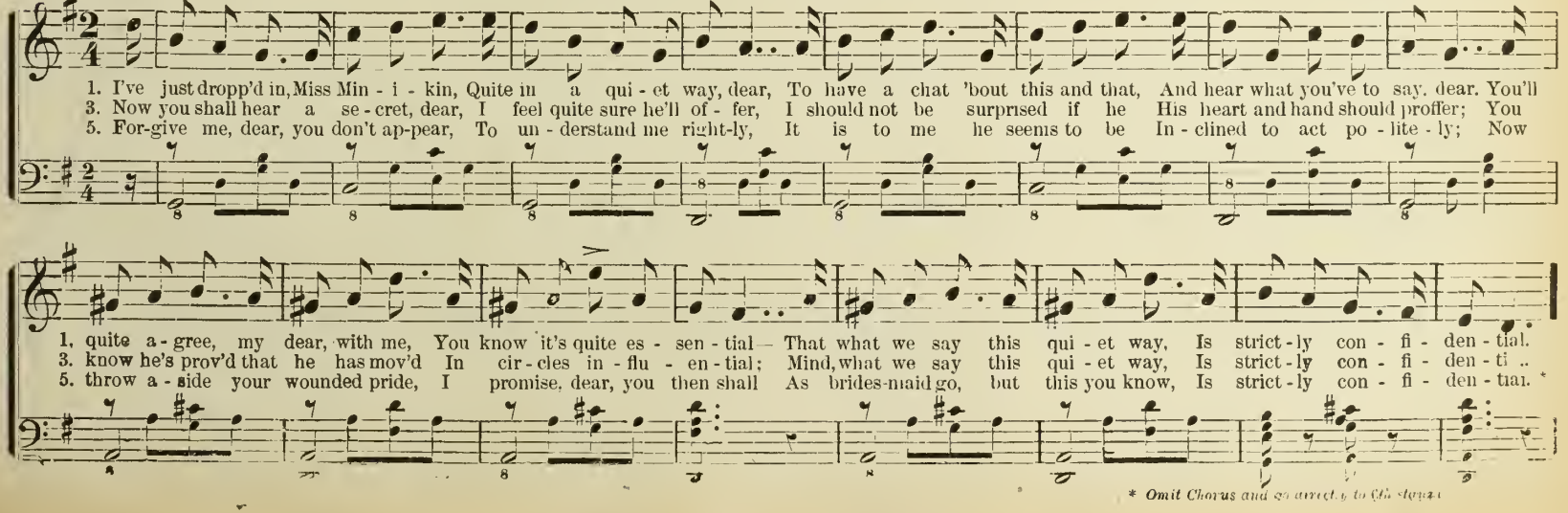
REFRAIN.



STRICTLY CONFIDENTIAL.

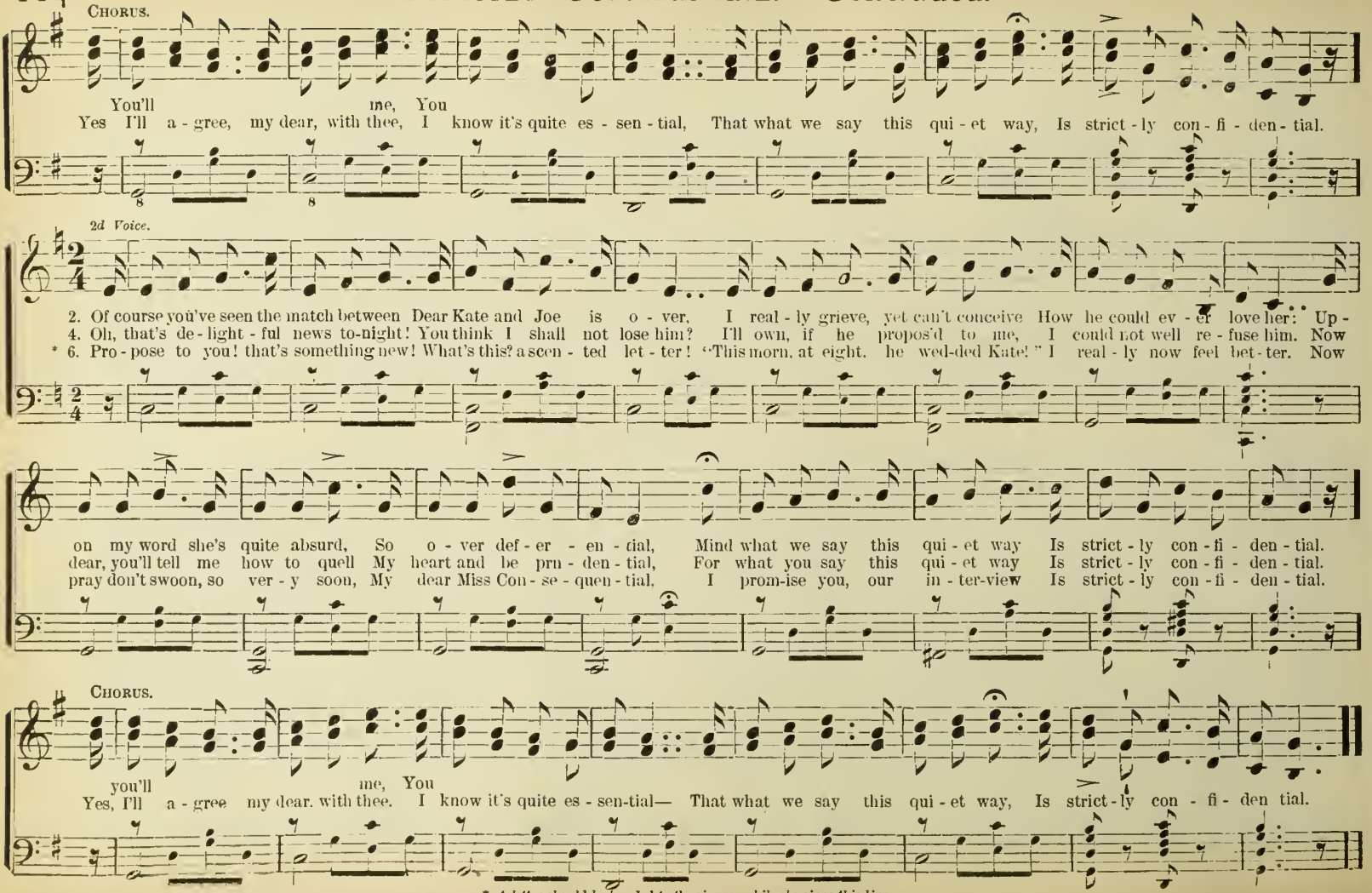
1st Voice.

H. R. PALMER.



* Omit Chorus and go directly to the Coda.

Strictly Confidential.—Concluded.



* *A letter should be handed to the singer, while she sings this line.*

To the "Castle Rock," I. O. G. T. Sparta, Wis.
MET. ♩ = 88 = 18¼.

OUR TEMPERANCE CAUSE.

Words and Music by P. W.



Met. ♪ = 126 = 84.

Trip Lightly.

A. Longenecker.



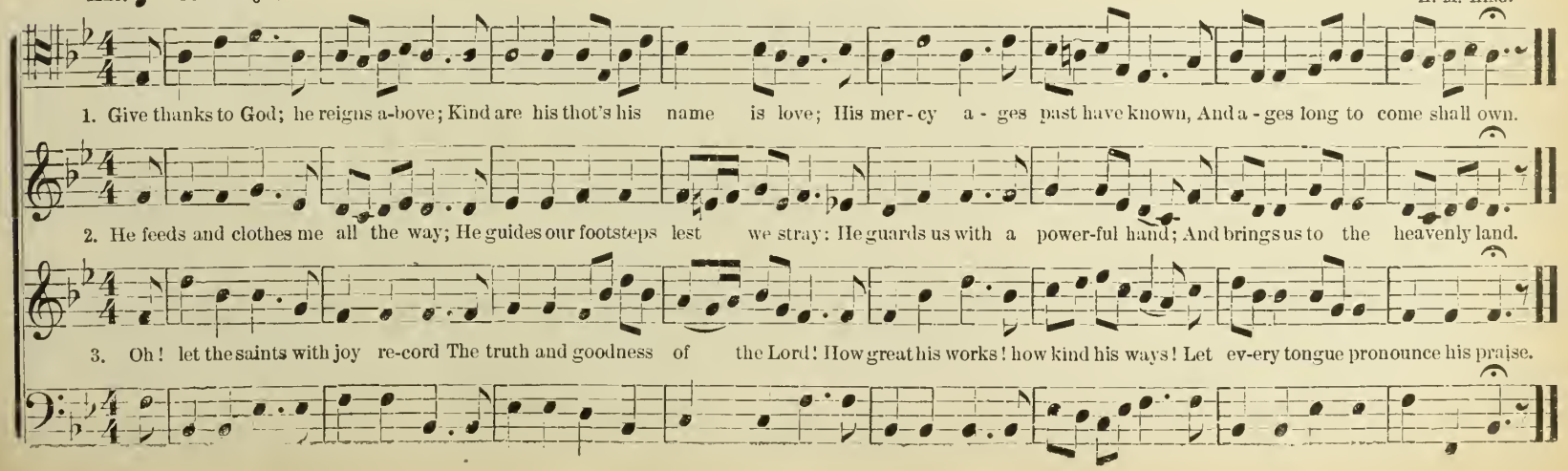
DUET OBLIGATO.



ETHA. L. M.

MET. ♩ = 56 = 45⅝.

H. M. KING.



(*From Early Days.*)
MET. ♩ = 60 = 39⅛.

PRAYER AT EVEN. 8s & 4s.

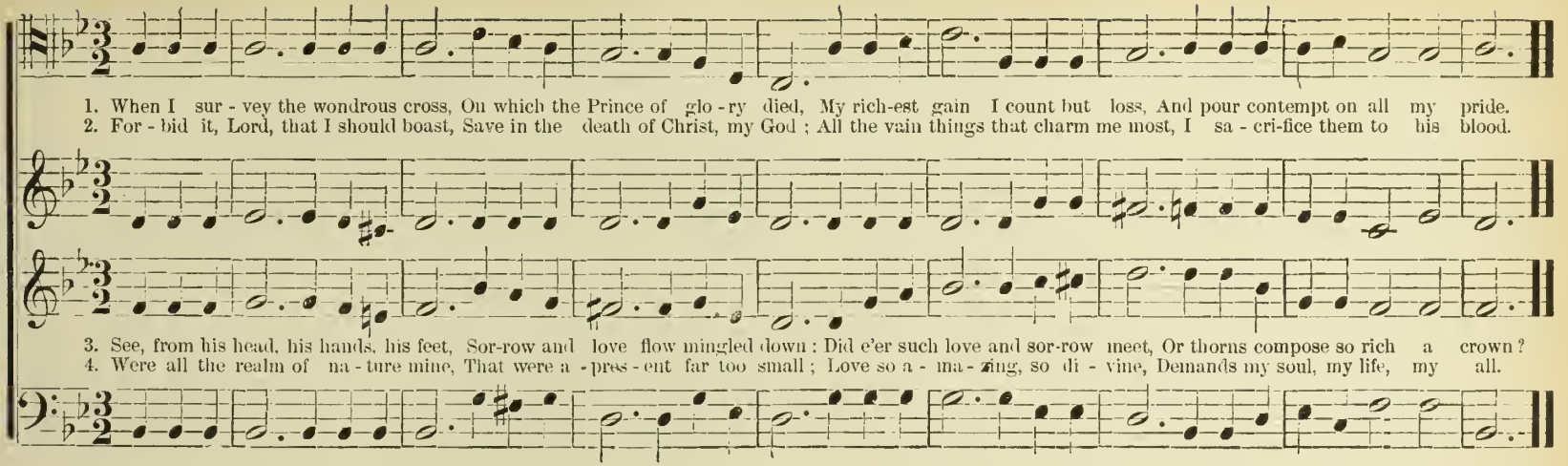
JAS. MCGRANAHAN.



Marietta. L. M.

Met. ♩ = 80 = 21⅝.

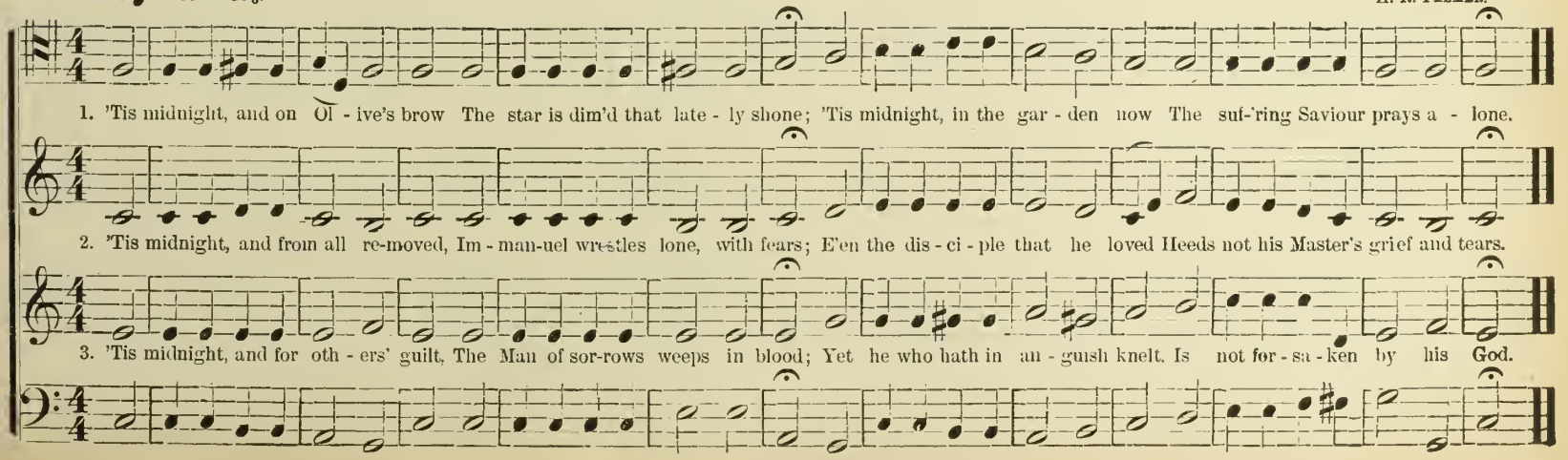
L. L. Riggs.



Mae. L. M.

Met. ♩ = 60 = 39⅛.

H. R. Palmer.



MET. ♩ = 160 = 5½.

In waltz time.

OH, SING WE WITH JOY.

A CURE FOR GHOSTS AND HOBGOBLINS.

Words and music by JAMES R. MURRAY, by per.

1. Oh, sing we with joy, Oh, sing we with joy; While sing-ing so gai-ly no cares can an-noy; Light-heart-ed and free To-
2. Be mer-ry with songs, Be mer-ry with songs, It scat-ters the gloom and our pleas-ure pro-longs; Oh, wine of the soul, Oh,

D. C. *Oh, sing we with joy, Oh, sing we with joy; While sing-ing so gai-ly no cares can an-noy; Light-heart-ed and free To*

Oh, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la,

Oh la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la,

FINE.

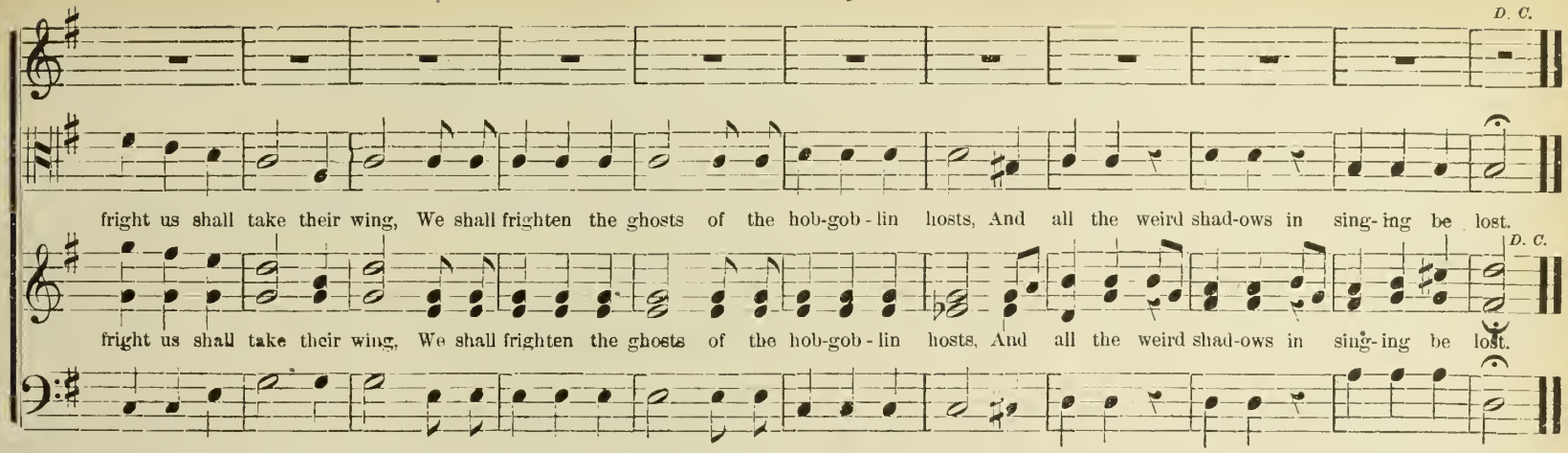
-day let us be, That life may be bright-er for you and for me.
balm of the heart, In thee and of thee may we each have a part.
day let us be, That life may be bright-er for you and for me

la, la, la, la, la, la, la, la, la, la, la, la, For Love shall lead us, and Hope shall sing, And shades that

FINE.

la, la, la, la, la, la, la, la, la, la, la, la, While Love shall lead us, and Hope shall sing, And shades that

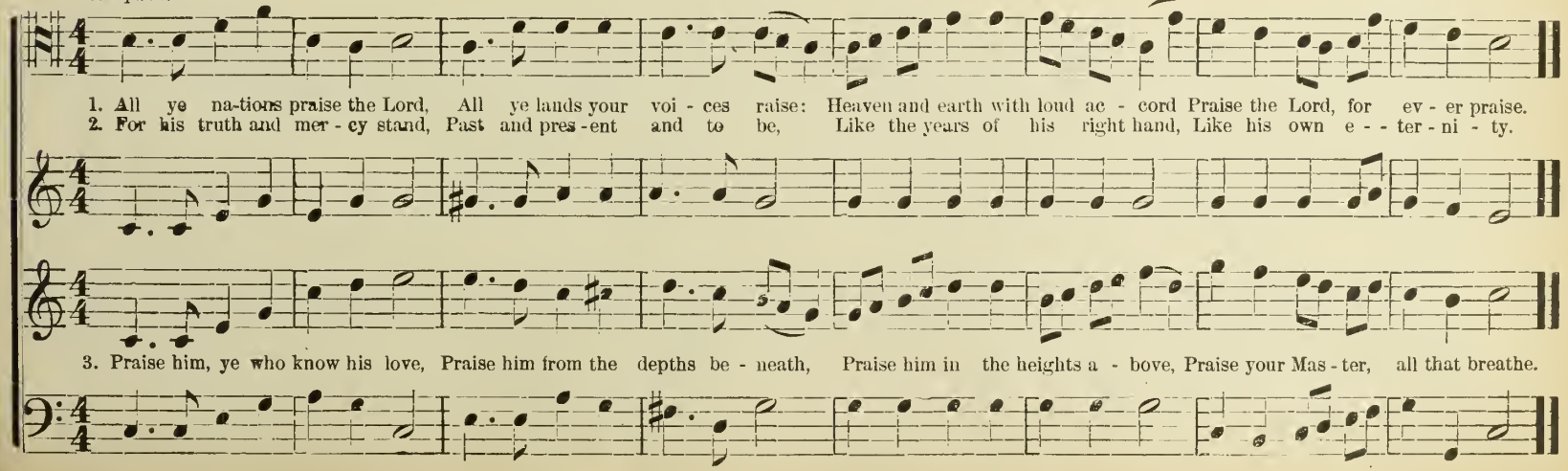
Oh, Sing We with Joy—Concluded.



Edwards. 7s.

Met. ♩ = 88 = 184.
Con spirito.

Sophie C. Hall.



Summer Days.

Words by Mrs. F. A. F. Wood White.

Met. ♩ = 72 = 26¾.

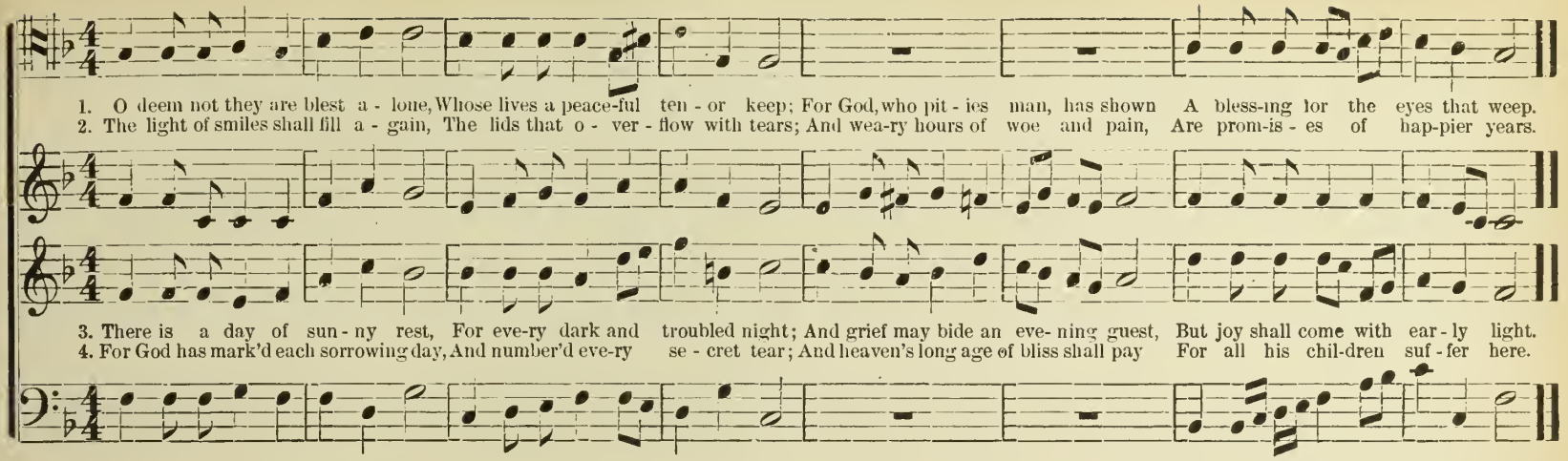
Mrs. C. H. Scott.



WILLIAM CULLEN BRYANT.
MET. ♩ = 40 = 74½.

KINGSTON. L. M.

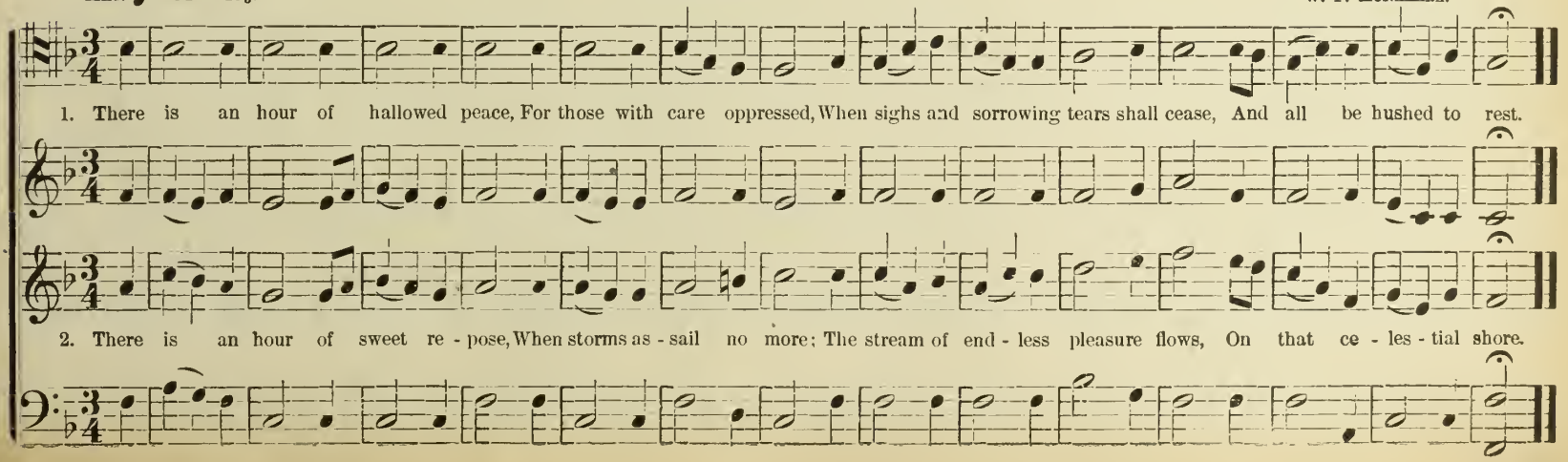
L. M. GORDON.



REPOSE. C. M.

MET. ♩ = 54 = 48⅜.

W. F. MCNAMARA.



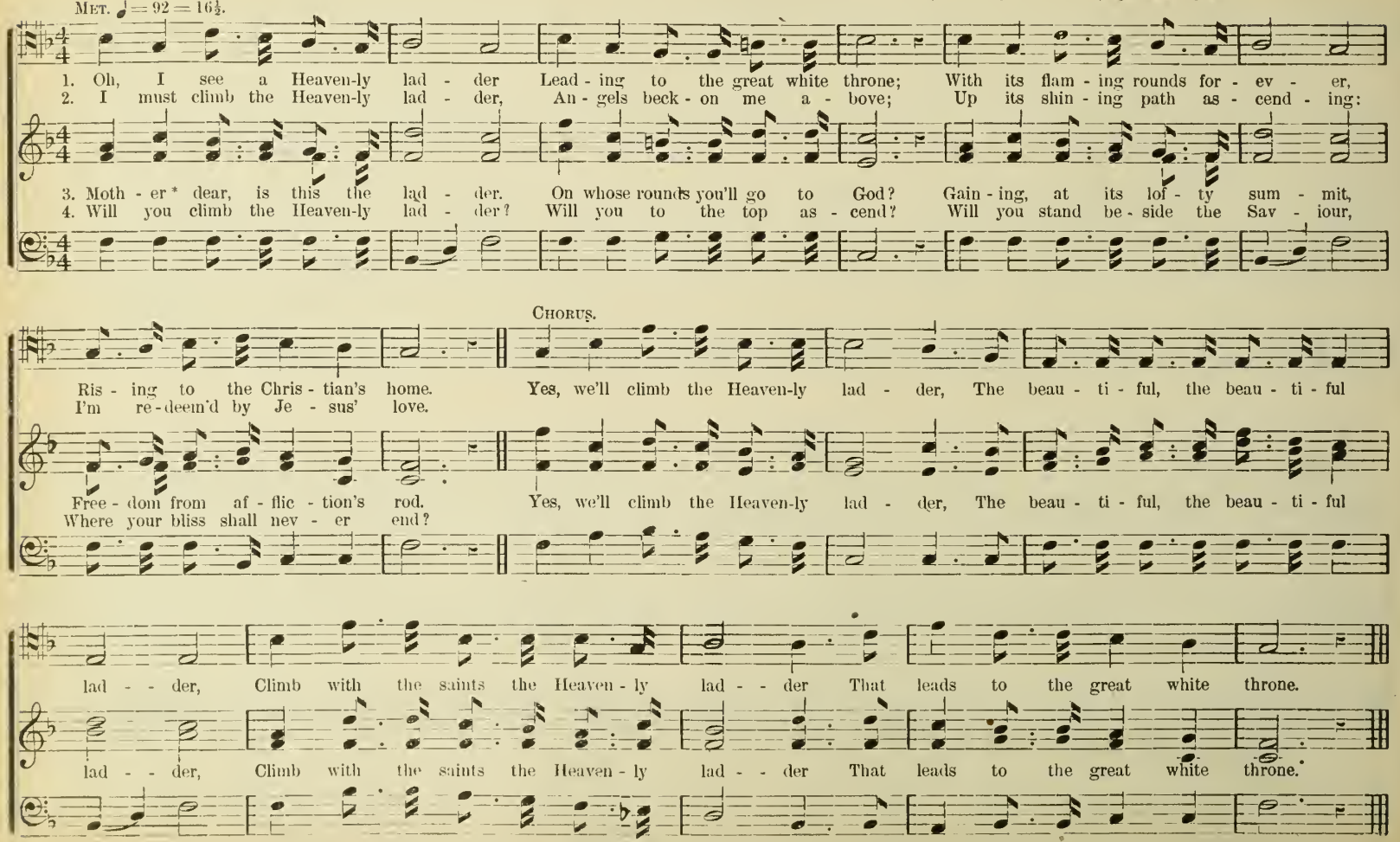
Words by Rev. C. Martindale.

The Heavenly Ladder.

J. J. Jellett.

"Behold a ladder set upon the earth, and the top of it reached to Heaven."—Gen. 28 : 12.

"I see a ladder. Mother, is this the one you will go up on?" Words of Isaac N. Manrow, who died at Goshen, Ind., August 24th, 1872, aged twelve years.

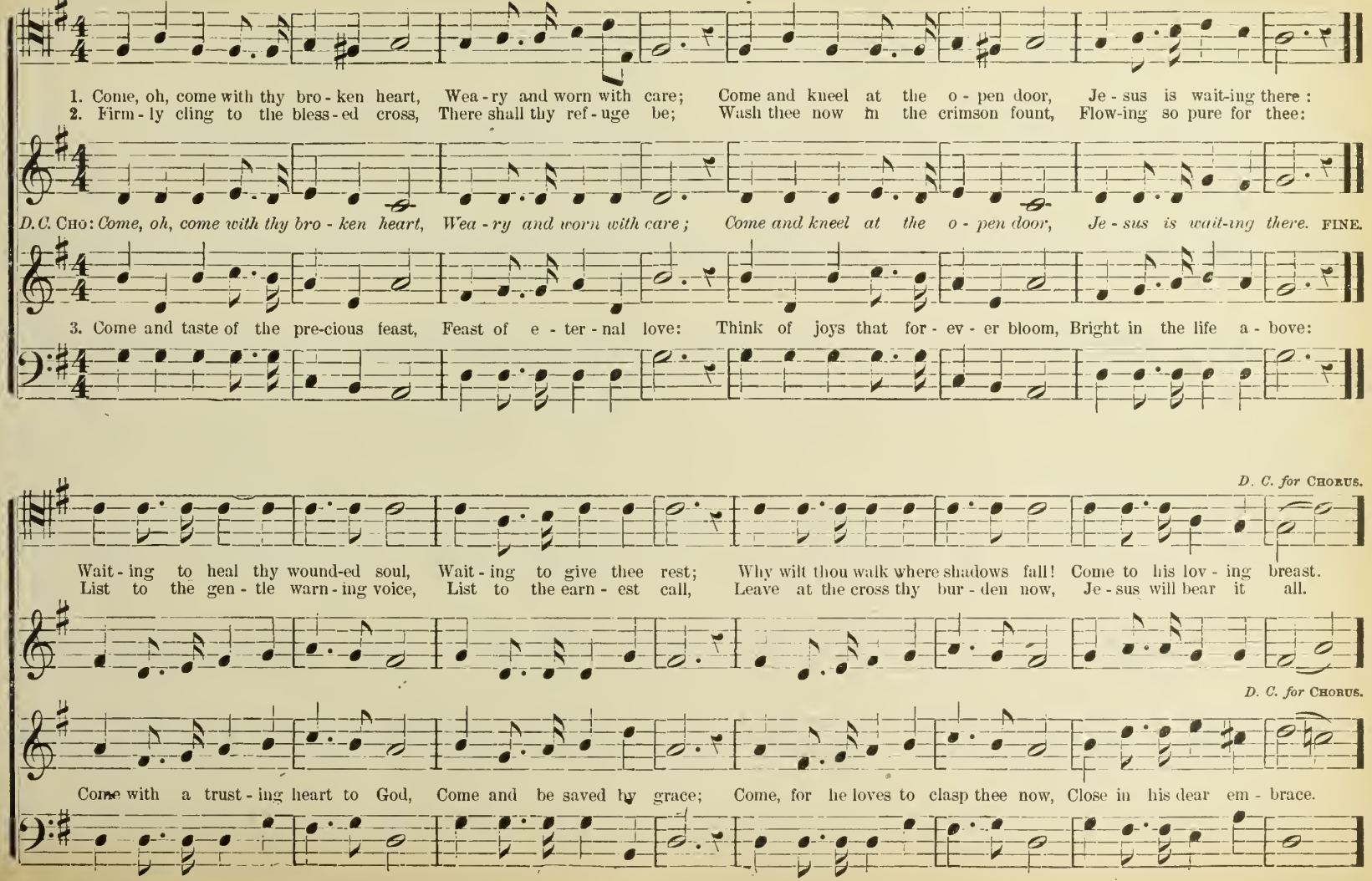


* *Other stanzas may be added, by repeating this third stanza, and substituting for the word "Mother," the words "Father," "Brothers," "Sisters," "Teachers," "Classmates."*

COME, OH, COME WITH THY BROKEN HEART.

Words by FANNY CROSBY.
MET. ♩ = 88 = 18¾.

T. E. PERKINS, by per.



G. H. BARNES.

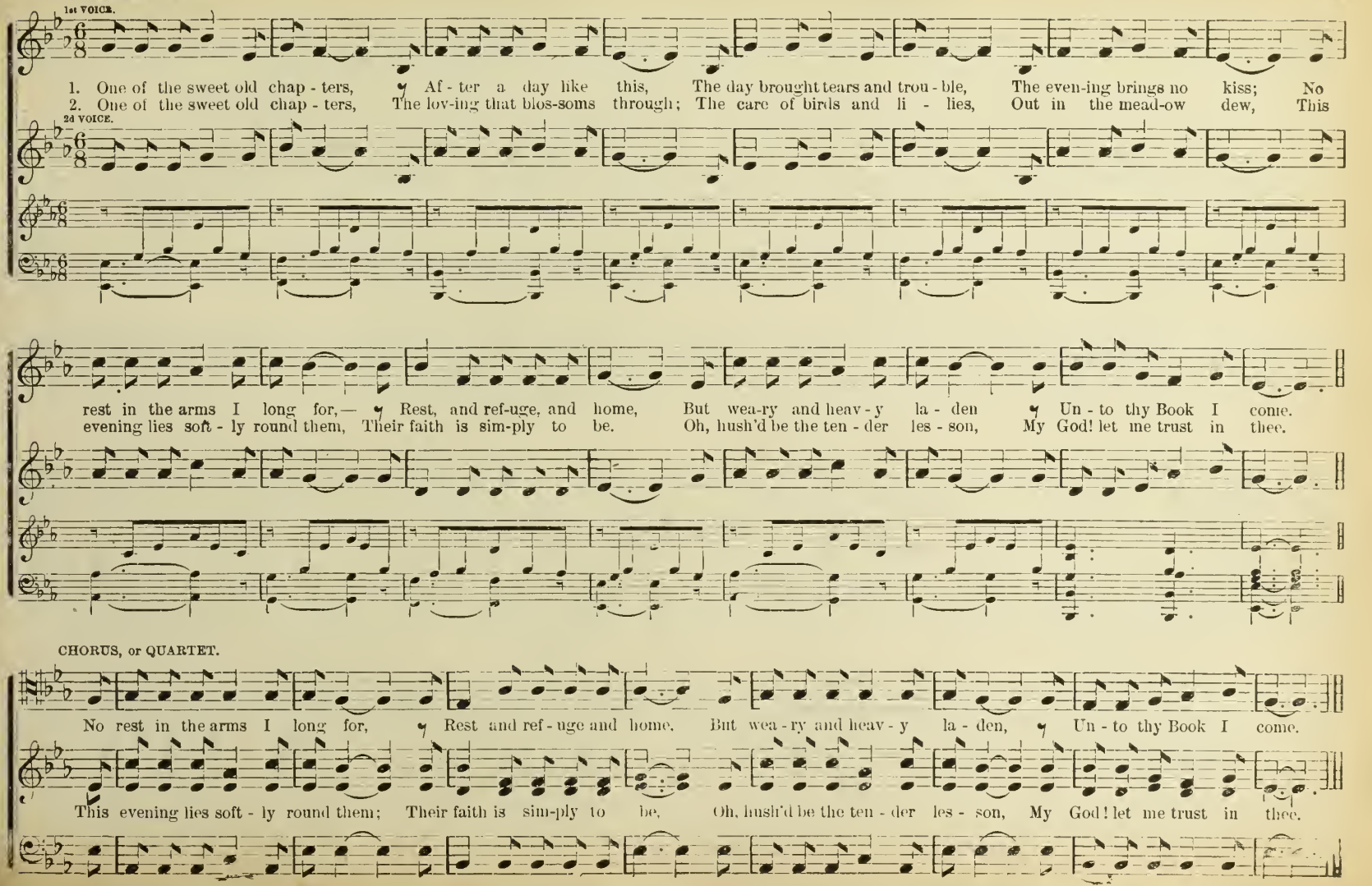
RACER AND I.

MET. ♩ = 132 = 7¾.

TO MASTER ROBBIE HARRISON.

C. ADELL BIDWELL.




1st VOICE.
1. One of the sweet old chap - ters, 𝄾 Af - ter a day like this, The day brought tears and trou - ble, The even-ing brings no kiss; No
2. One of the sweet old chap - ters, The lov-ing that blos-soms through; The care of birds and li - lies, Out in the mead-ow dew, This
2d VOICE.
rest in the arms I long for,— 𝄾 Rest, and ref-uge, and home, But wea-ry and heav - y la - den 𝄾 Un - to thy Book I come.
evening lies soft - ly round them, Their faith is sim-ply to be. Oh, hush'd be the ten - der les - son, My God! let me trust in thee.
CHORUS, or QUARTET.
No rest in the arms I long for, 𝄾 Rest and ref - uge and home. But wea - ry and heav - y la - den, 𝄾 Un - to thy Book I come.
This evening lies soft - ly round them; Their faith is sim-ply to be. Oh, hush'd be the ten - der les - son, My God! let me trust in thee.

MET. ♩= 84 = 192.

BIRD OF THE WILDWOOD.

MRS. CLARA M. SCOTT.

A sight, female soprano voice can make this Solo very effective.

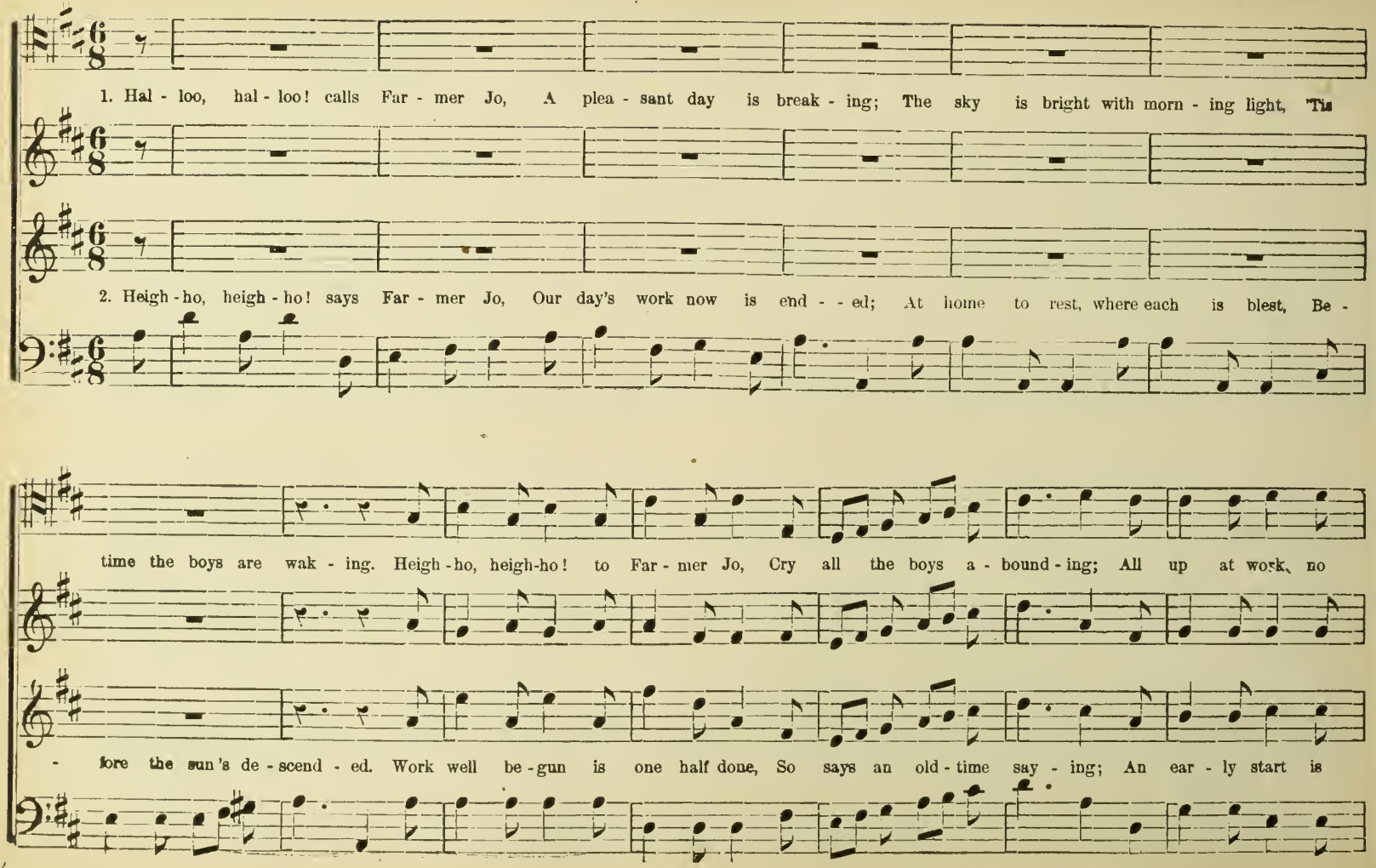


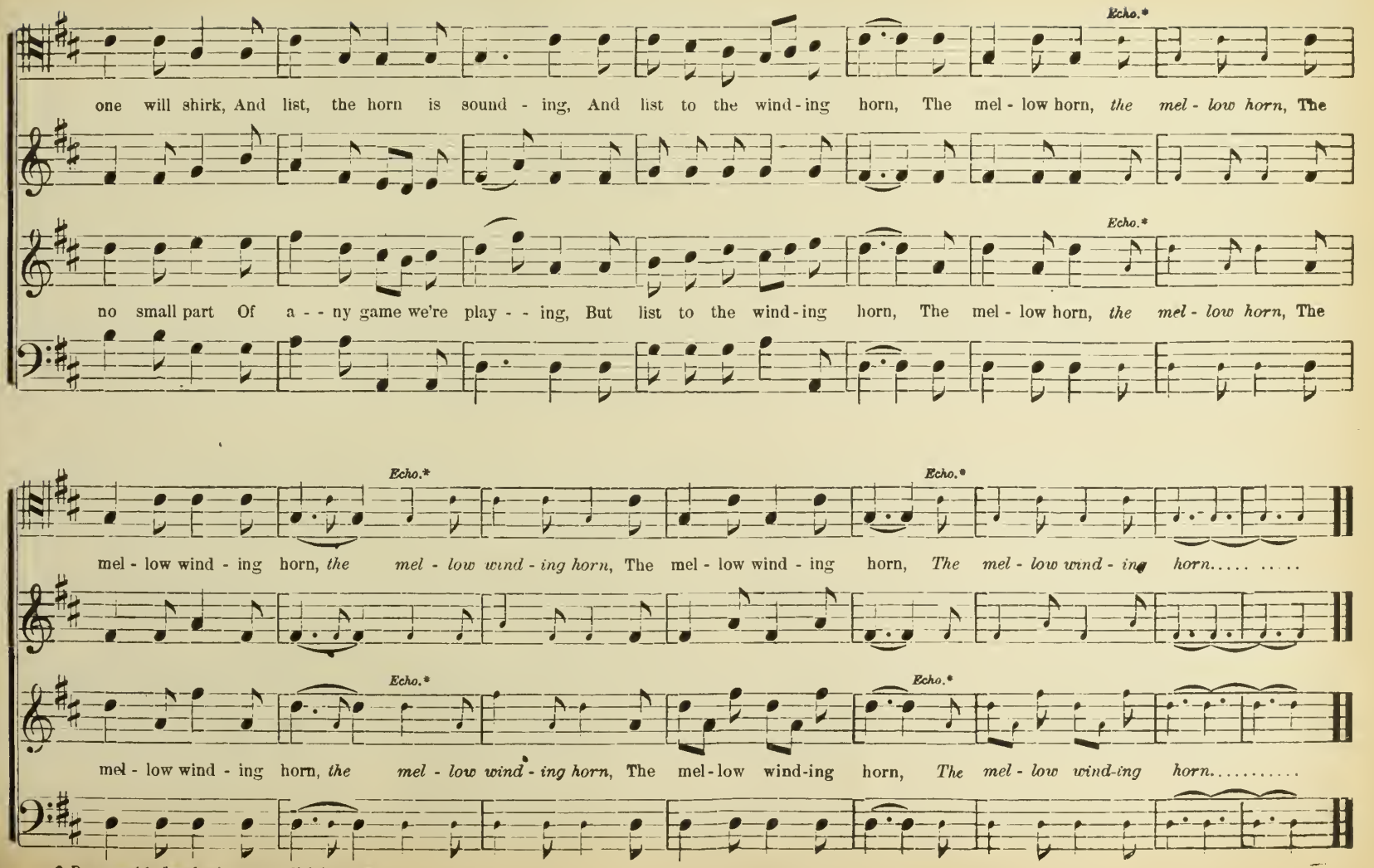


Mrt. ♩ = 72 = 62½.
Isaac W. Sanborn.

Bright and Early.

H. R. Palmer.



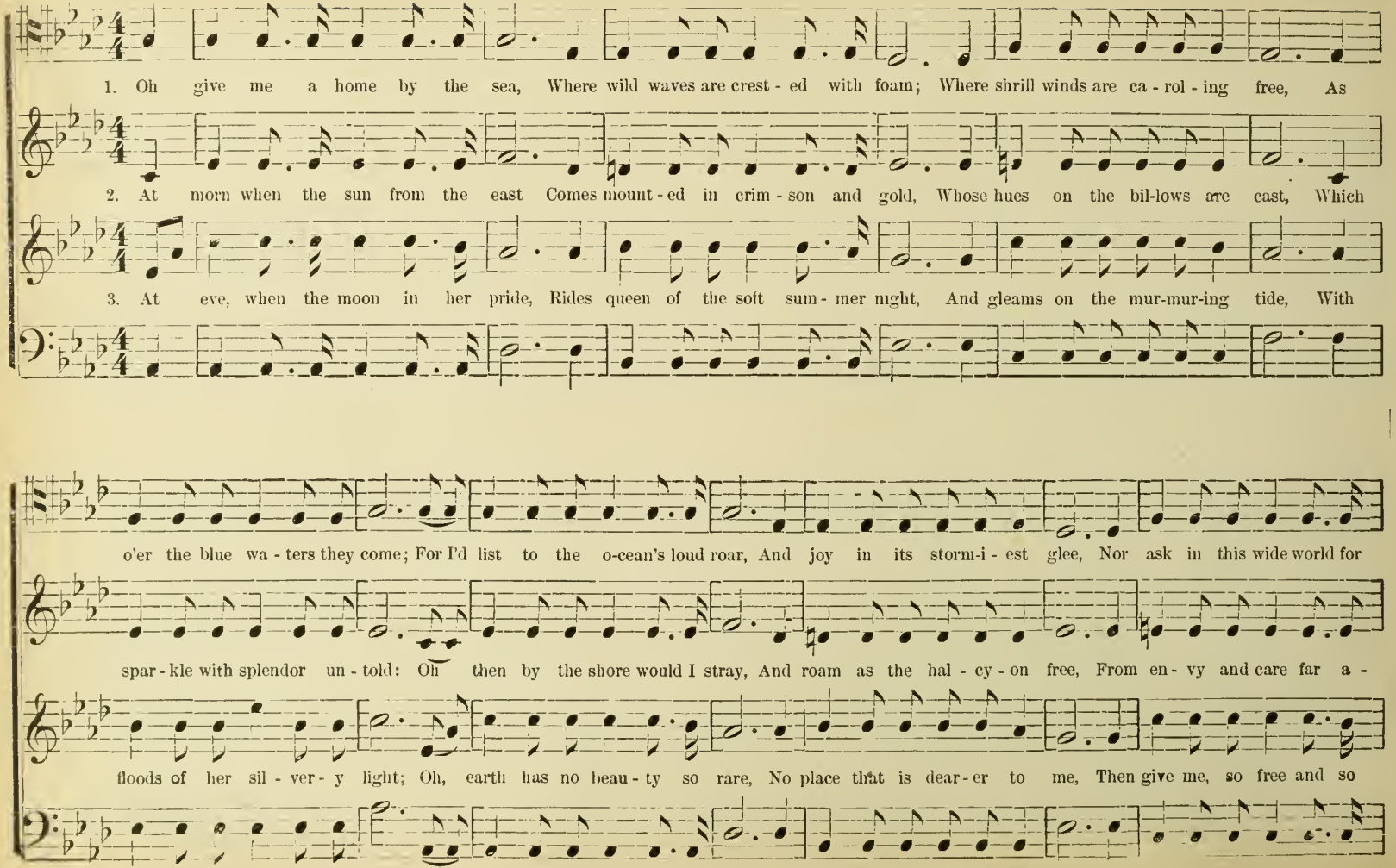


* By a quartet of good voices in an adjoining room.

Met. ♩ = 92 = 16½

A Home by the Sea.

W. T. Giffe.

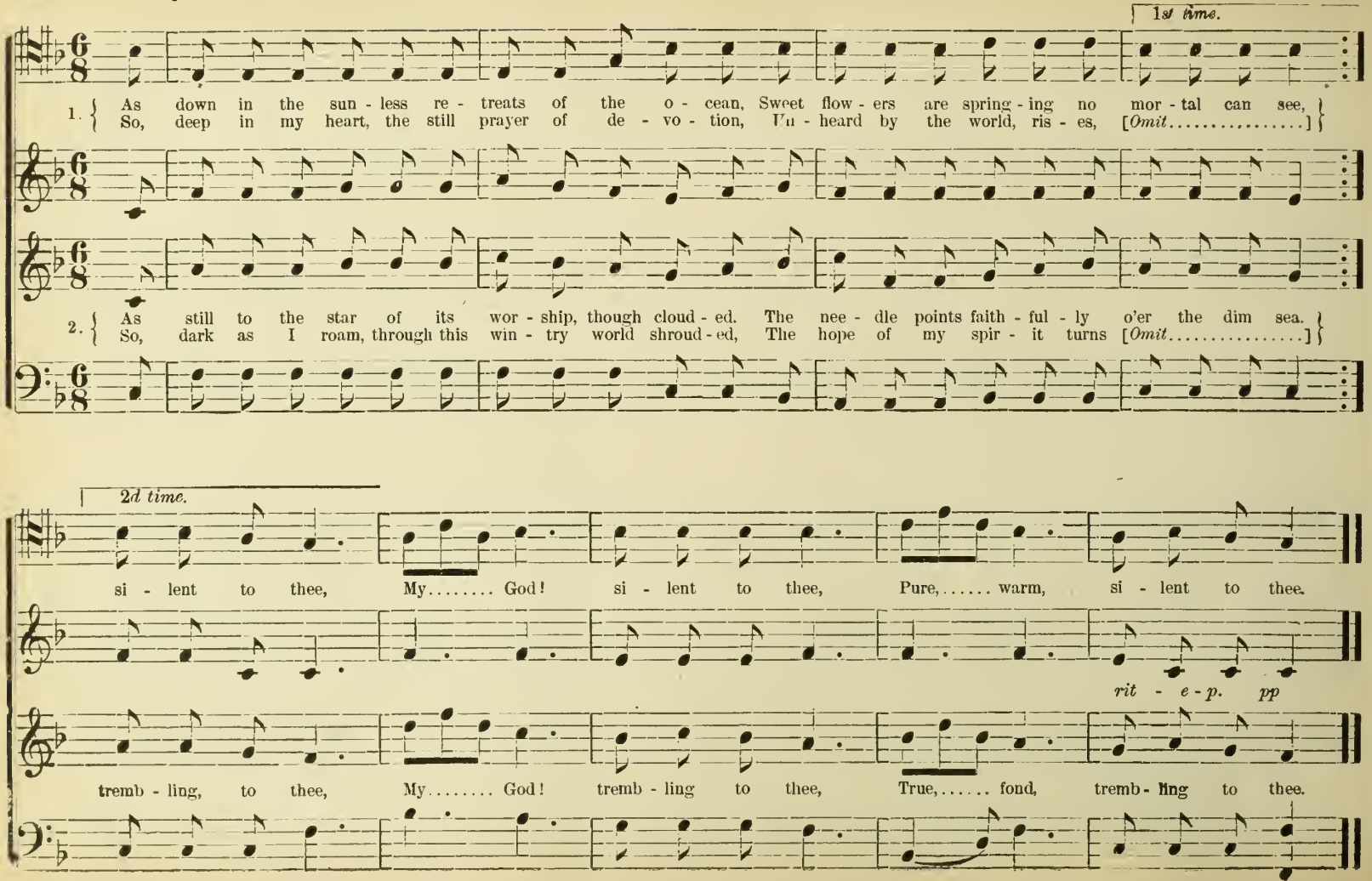



more Than a home by the deep heav - ing sea, Yes a home, by the deep heav - ing sea
way, At home by the deep heav - ing sea, Yes a home, by the deep heav - ing sea
fair, A home by the deep heav - ing sea, Yes a home, by the deep heav - ing sea.
When the winds ca - rol free, Make a home, Make a home there for me.
When the winds ca - rol free, Make a home, Make a home there for me.
When the winds ca - rol free, Make a home there for me.

MET. ♪ = 120 = 9¼.

LUCIA. 12S & 11S.

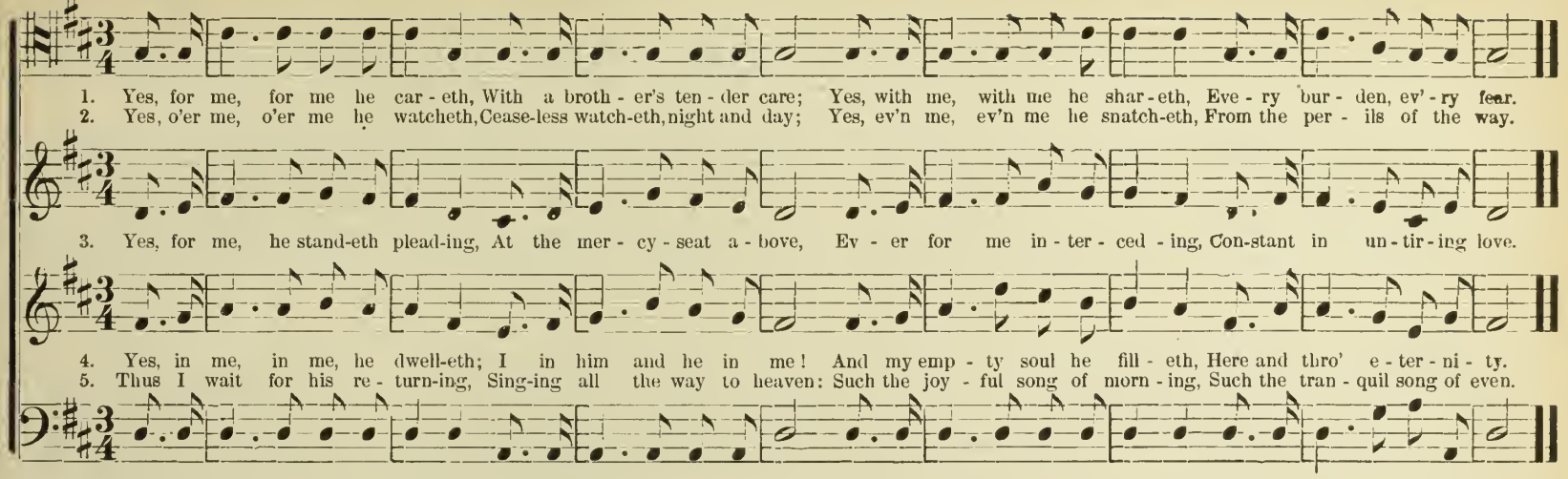
S. R. PALMER



Family Treasure. 8s & 7s.

Met. ♩ = 54 = 48⅝.

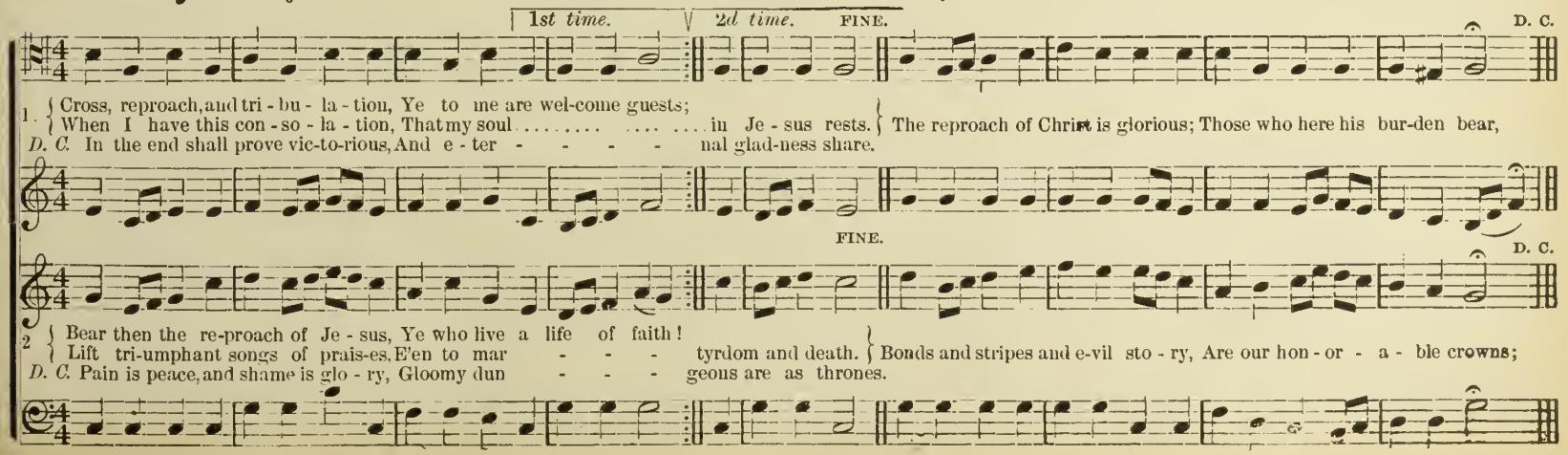
I. B. Sweezy.



Galveston. 8s & 7s.

Met. ♩ = 80 = 21⅛.

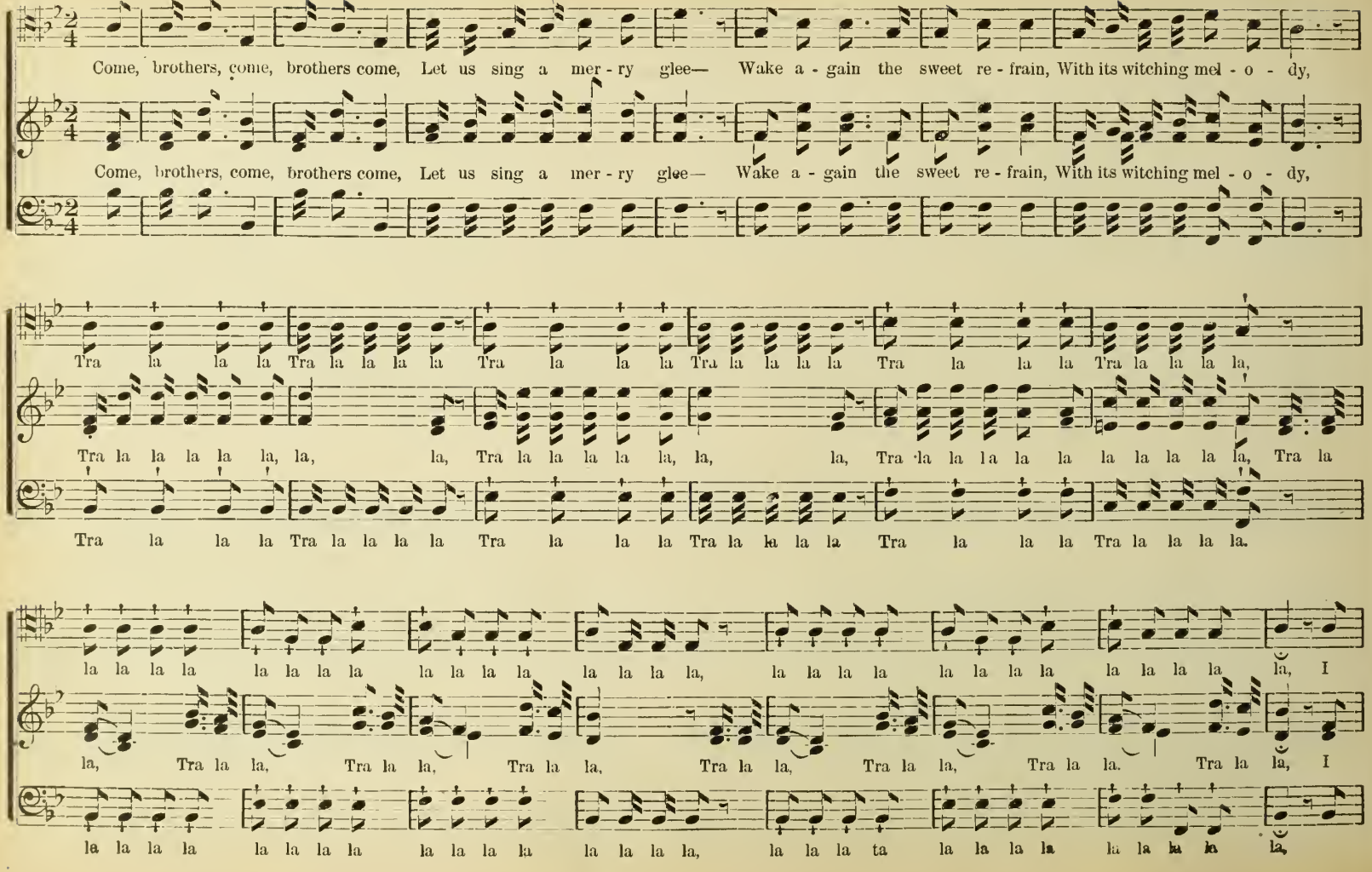
Jay M. Castle.

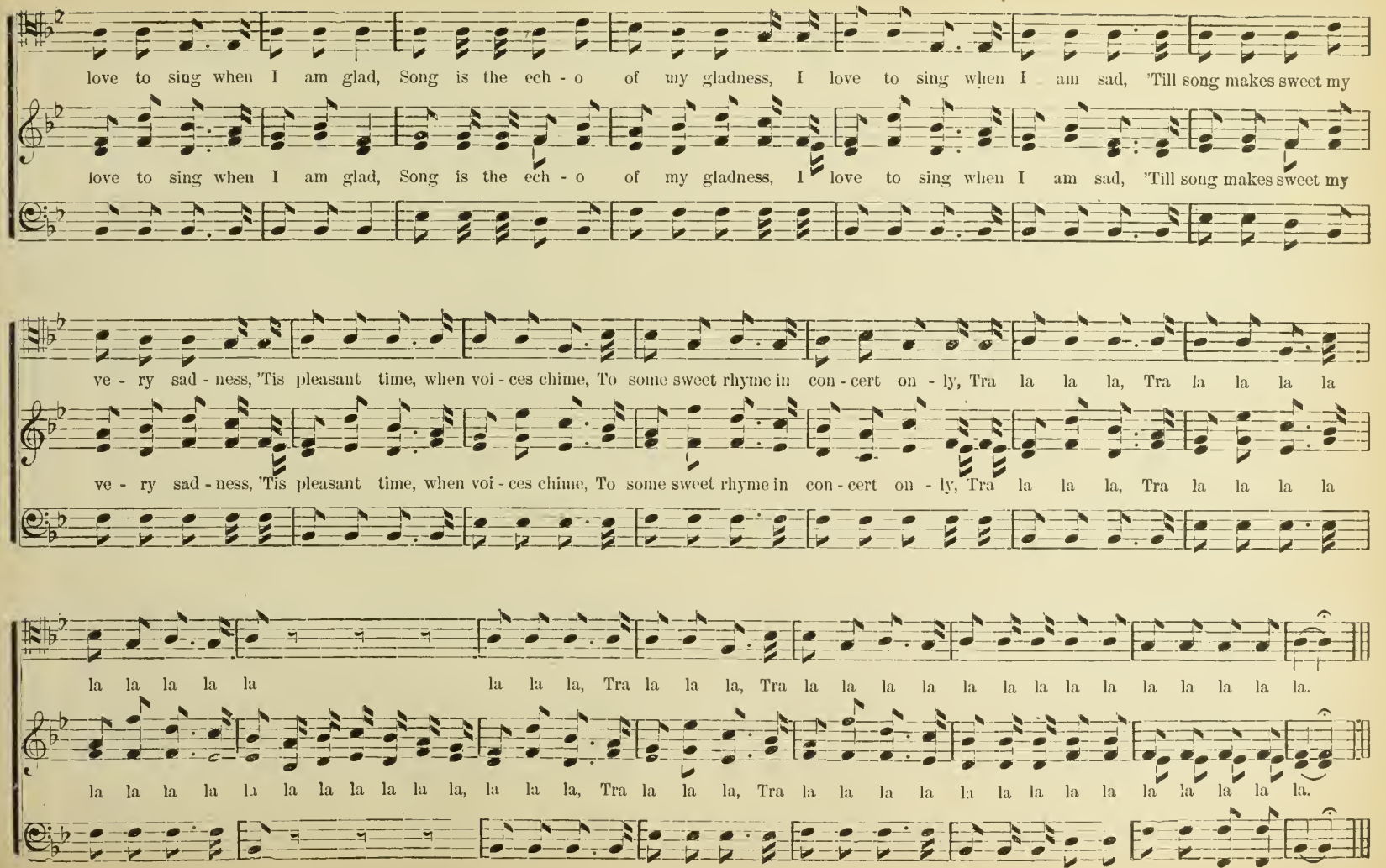


MET ♩ = 69 = 29/8

COME, BROTHERS, COME.—Glee.

E. S. RICE.

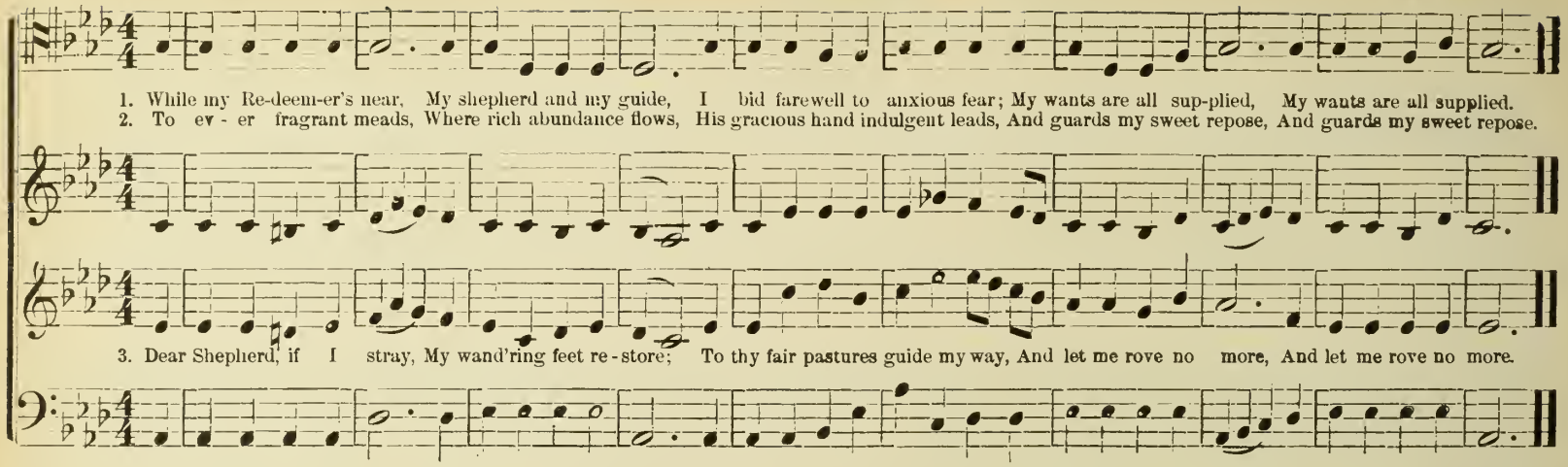



love to sing when I am glad, Song is the ech - o of my gladness, I love to sing when I am sad, 'Till song makes sweet my
love to sing when I am glad, Song is the ech - o of my gladness, I love to sing when I am sad, 'Till song makes sweet my
ve - ry sad - ness, 'Tis pleasant time, when voi - ces chime, To some sweet rhyme in con - cert on - ly, Tra la la la, Tra la la la la
ve - ry sad - ness, 'Tis pleasant time, when voi - ces chime, To some sweet rhyme in con - cert on - ly, Tra la la la, Tra la la la la
la la la la la la la la, Tra la la la, Tra la la la la la la la la la la la la.
la la la la la la la la la la la, la la la, Tra la la la, Tra la la la la la la la la la la la la la.

Met. ♩ = 60 = 39⅕.

Peloubet. S. M.

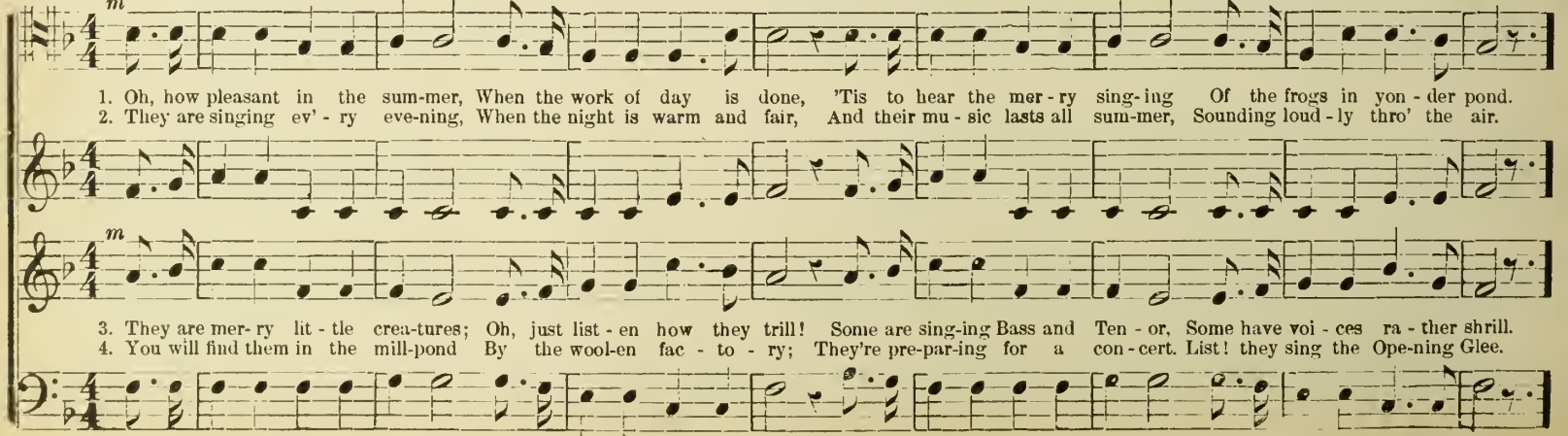
J. M. Peloubet.



Met. ♩ = 100 = 14⅔.

Frogs in the Pond.

Words and music by Charles Uttermoehlen.




TENOR.
Cur - eck, cur - eck, cur-eck, cur- eck, cur-eck, cur - eck, eck, eck, cur-eck, cur- eck, eck, eck, cur-eck, cur -
1ST SOPRANO.
Cur-eck, eck, eck, cur-eck, eck, eck, cur-eck, eck, eck, eck, eck, eck, eck, cur-eck, eck, eck,
2D SOPRANO.
m
1ST & 2D ALTI.
Bur-r-r-r-r-r-r-r
m
Ker - - - chug, ker - - chug, ker - - chug, ker - - - chug, ker - -
- eck, cur - eck, cur - eck, cur - eck, cur - eck, eck, eck, cur - eck, cur - eck, cur - eck, eck, eck.
cur - eck, eck, eck, cur - eck, eck, eck, cur - eck, eck, eck, eck, eck, eck, eck, cur - eck, eck, eck.
r-r-r-r-r-r-
r-r-r-r-r cur - eck, eck, eck.
chug. ker - - - chug, ker - - - chug, ker - - - chug, cur - eck, eck, eck,

Sleep on thy Pillow.

MET. ♩ = 50 = 56⅝.

D. E. Bemis.

1st TENOR.

2d TENOR.

1st BASS.

2d BASS.

1. Sleep on thy pil - low, hap - py and bright, As the moon on a bil - low re - pos - es at night;

2. Wake on the mor - row, low - ly and meek, And the morn - ing shall bor - row its blush from thy cheek;

Soft be the slum - bers, that cra - dle thy heart, As the ho - li - est num - bers, love can im - part.

Fresh - er than ros - es, thy lips balm - y gale, There zeph - yr re - pos - es, new sweets shall in - hale.

CHORUS.

rit.

Sleep on thy pil - - low, Soft . . . . be thy slum - bers, Sleep, sleep, oh,..... sleep.

rit.

Sleep on thy pil - - low, Soft be thy slum - bers, Sleep, sleep, oh,..... sleep.

Sleep on thy pil - low, Sleep on thy pil - low, Soft be thy slum - bers, thy slum - bers, Sleep, sleep, oh,..... sleep.

Words by T. J. Hill.
Met. ♩ = 60 = 39⅕.

A Half Rest.

Music by P. W. Hill.



Words by Mrs. J. T. Wheeman.
Met. ♪ = 120 = 9♩

Good Night! Little Nell.

Music by Gertrude Manly.

Andantino.

1. Good Night! Lit - tle Nell, may
2. Good Night! Lit - tle Nell, shut
3. Good Night! Lit - tle Nell, good

rit.

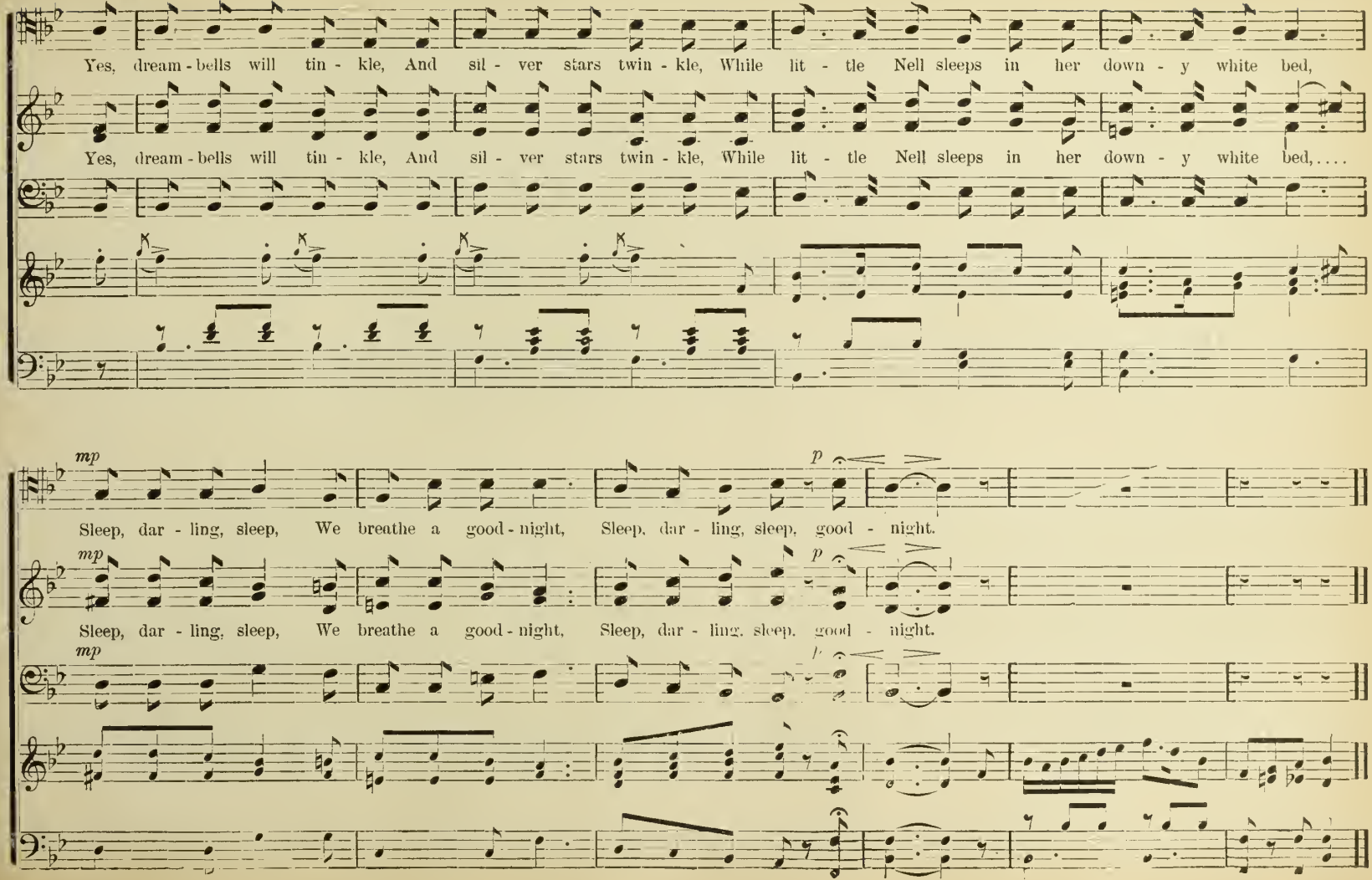
an - gels of light, En - fold thee with pin - ions all ra - diant and bright, Lay on thy pil - low that dear lit - tle head,
soft - ly thine eyes, And sweet be thy sleep while the stars gem the skies, The sun has gone down in the gold - en - hued west, And
night, go to sleep, Dream - i - ly, dream - i - ly night shad-ows creep, May God be thy guide, through sun-shine and storm, Then

rit.

Dream-bells are tink - ling a - round thy low bed.
mur - mur - ing breez - es are whisp-'ring of rest.
give our sweet flow - er an an - gel's fair form.

rit.

By per[illegible] Savannah, Ga.

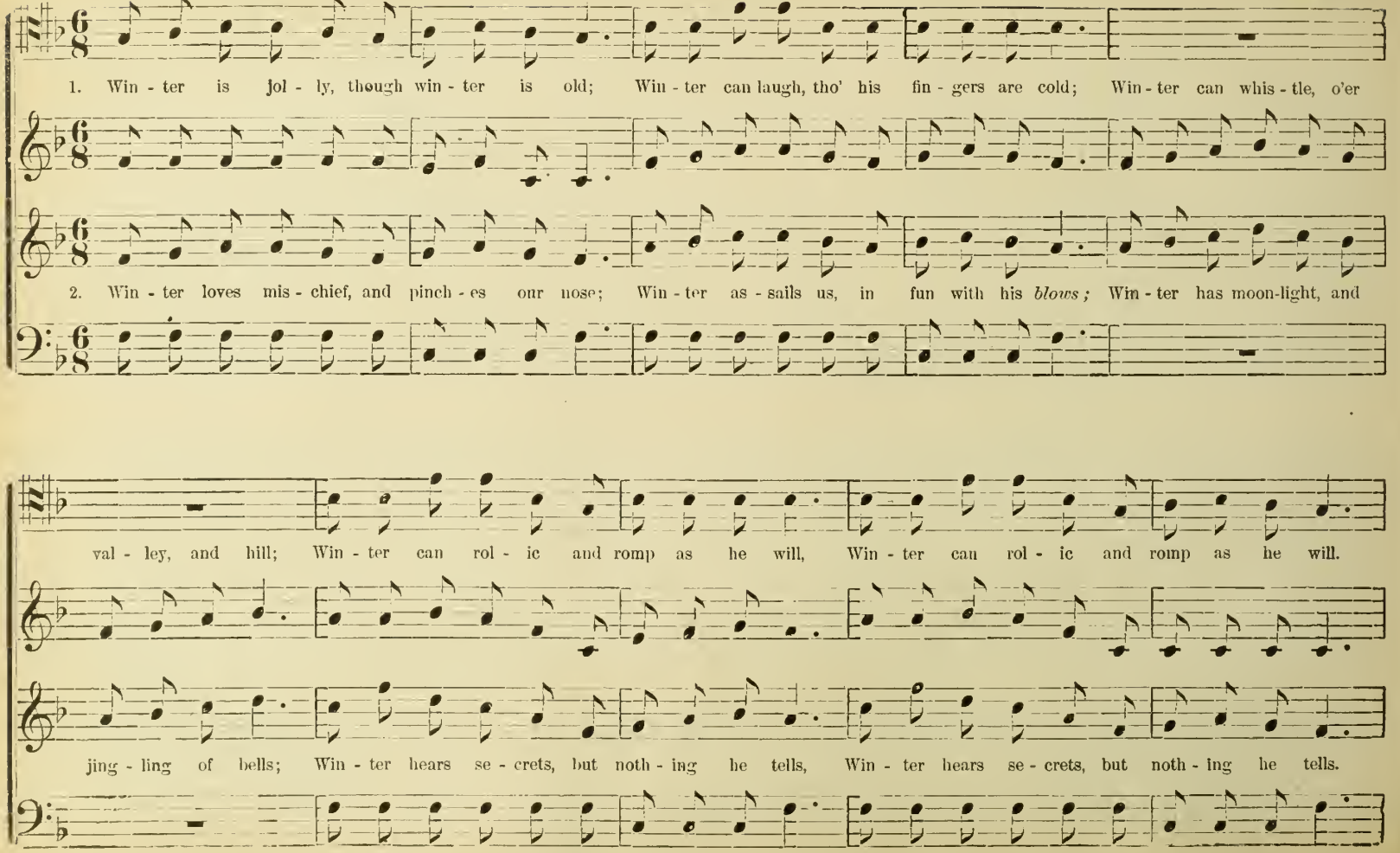

Yes, dream-bells will tin-kle, And sil-ver stars twin-kle, While lit-tle Nell sleeps in her down-y white bed,
Yes, dream-bells will tin-kle, And sil-ver stars twin-kle, While lit-tle Nell sleeps in her down-y white bed,....
mp
p
Sleep, dar-ling, sleep, We breathe a good-night, Sleep, dar-ling, sleep, good-night.
mp
p
Sleep, dar-ling, sleep, We breathe a good-night, Sleep, dar-ling, sleep, good-night.
mp
p

Winter is Jolly.

Words written, and melody suggested by Rev. T. Wield.

Met. ♩ = 69 = 29⅝.

H. R. Palmer.



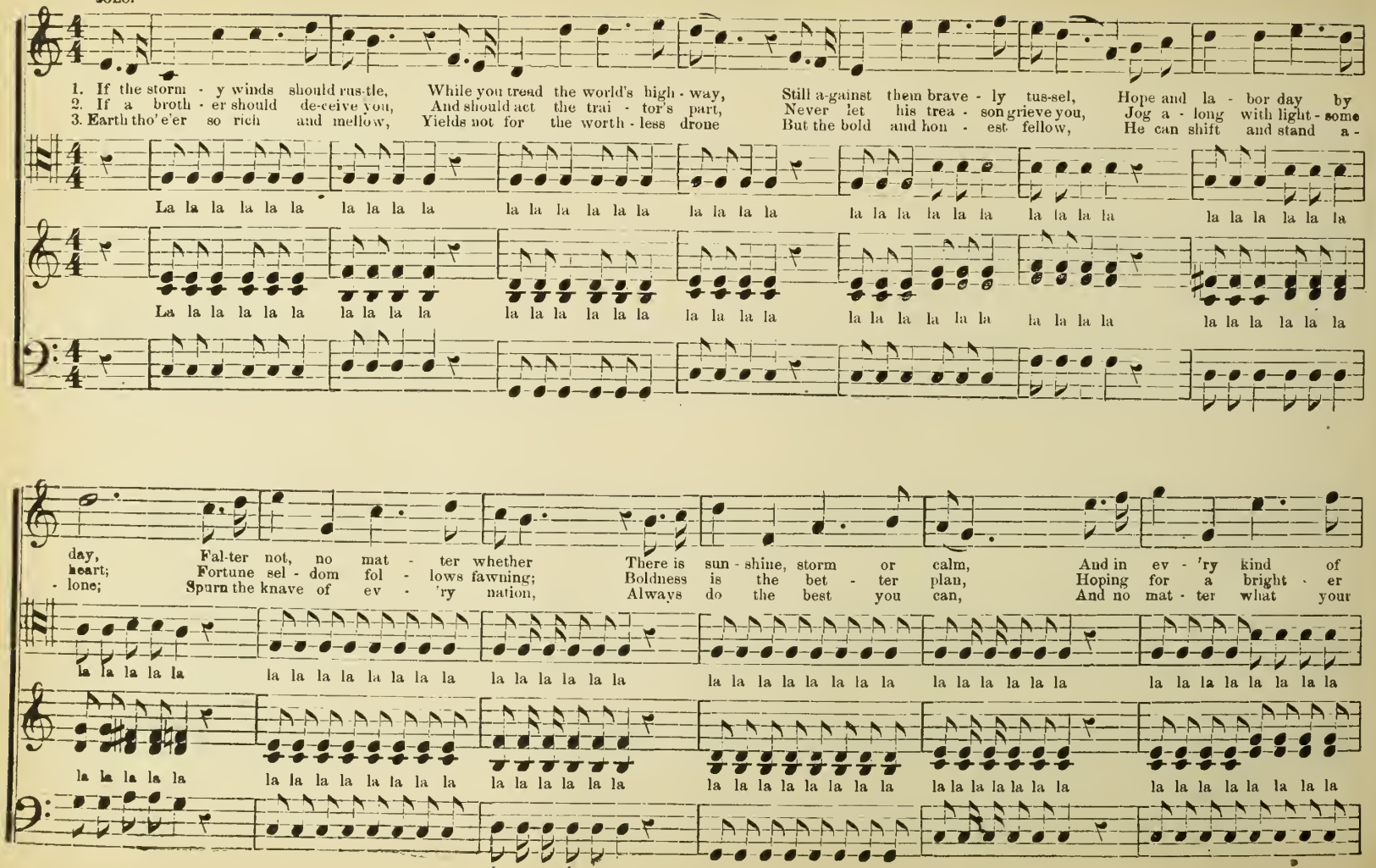

Win - ter is jol - ly, Oh, wm - ter is jol - ly, Oh, win - ter is jol - ly, though win - ter is old,
Win - ter is jol - ly, Oh, win - ter is jol - ly, Oh, win - ter is jol - ly, though win - ter is old,
Win - ter is jol - ly, Oh, win - ter is jol - ly, Oh, win - ter is jol - ly, though win - ter is old.
Win - ter is jol - ly, Oh, win - ter is jol - ly, Oh, win - ter is jol - ly, though win - ter is old.

MET. ♩ = 100 = 144.

SOLO.

HOLD YOUR HEAD UP LIKE A MAN.

H. R. PALMER.


1. If the storm - y winds should rus-tle, While you tread the world's high - way, Still a-gainst them brave - ly tus-sel, Hope and la - bor day by
2. If a broth - er should de-ceive you, And should act the trai - tor's part, Never let his trea - son grieve you, Jog a - long with light - some
3. Earth tho' e'er so rich and mellow, Yields not for the worth - less drone But the bold and hon - est fellow, He can shift and stand a -
La la la la

Hold your Head up like a Man.—Concluded.

Chorus



Mm. ♩ = 63 = 315.

Farewell, Nellie.

Inscribed to the memory of his Friend and pupil, Nellie A. Cole, Centerville, N. Y.

Words and music by H. R. Palmer.

1. Fare-well, my moth-er dear-est, Fare-well, my broth-er; Fare - well to all the lov - ing
2. Sor - row and sad-ness will be turned in - to gladness; What tho' the night be dark, the

friends of my heart; Fa - ther will meet me, he is wait - ing to greet me, Far in that sun - ny clime where friends nev - er part.
morn - ing will come; Tho' here we sev - er, it will not be for - ev - er; Glad will our meeting be in yon - der bright home.

REFRAIN.

1st TIME. 2d TIME.

{ Fare - well, Nel - lie, Sweet, lov - ing Nel - lie, Oh, the Lord has tak - en dar - ling Nel - lie home to the skies.
{ Fare - well, Nel - lie, Sweet, lov - ing Nel - lie, Oh, the Lord has tak - en dar - ling Nel - lie ..... home to the skies.

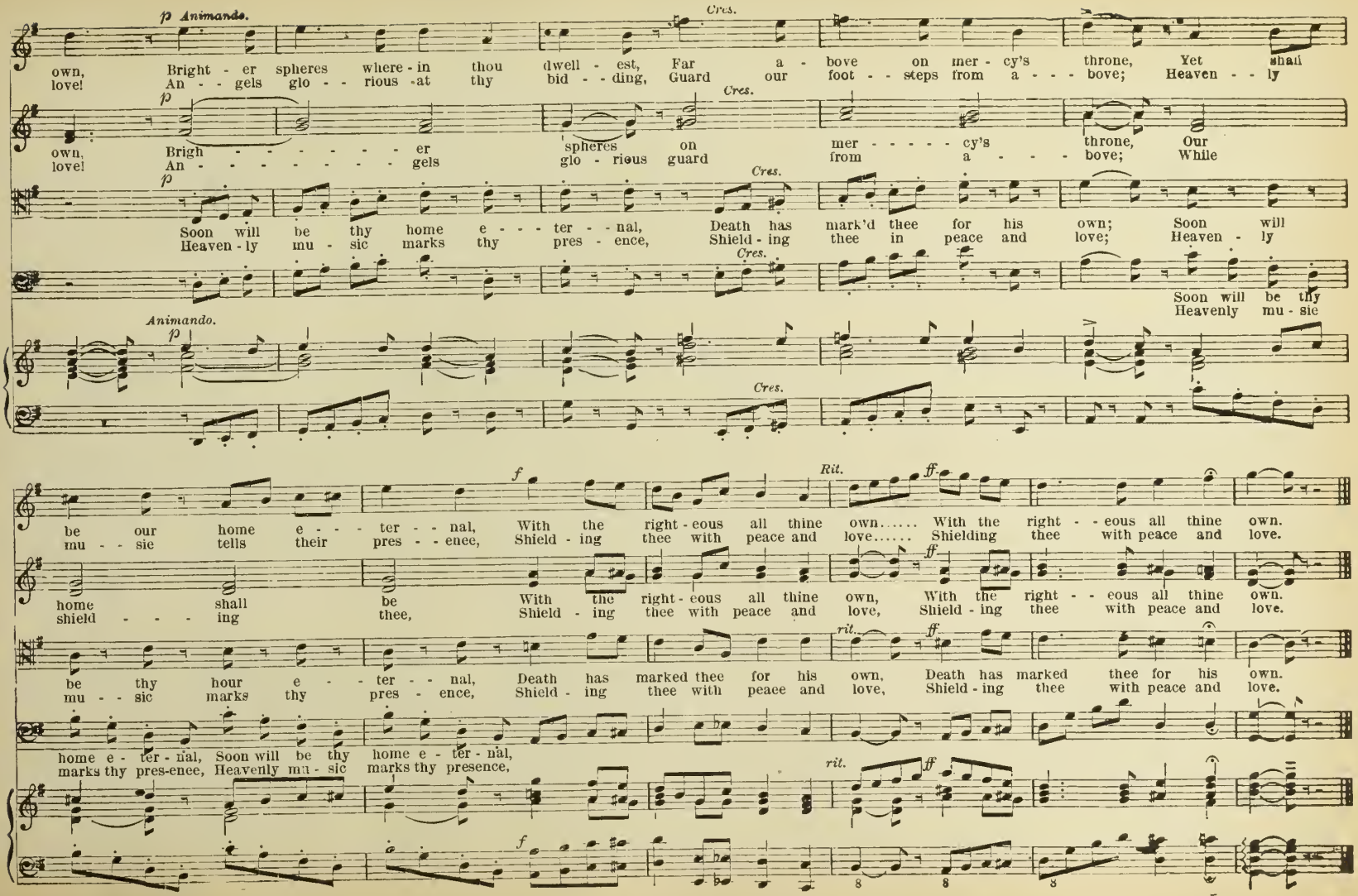
{ Fare - well, Nel - lie, Sweet, lov - ing Nel - lie, Oh, the Lord has tak - en dar - ling Nel - lie home to the skies.
{ Fare - well, Nel - lie, Sweet, lov - ing Nel - lie, Oh, the Lord has tak - en dar - ling Nel - lie ..... home to the skies.

As softly Chimes.



As softly Chimes.—Continued.

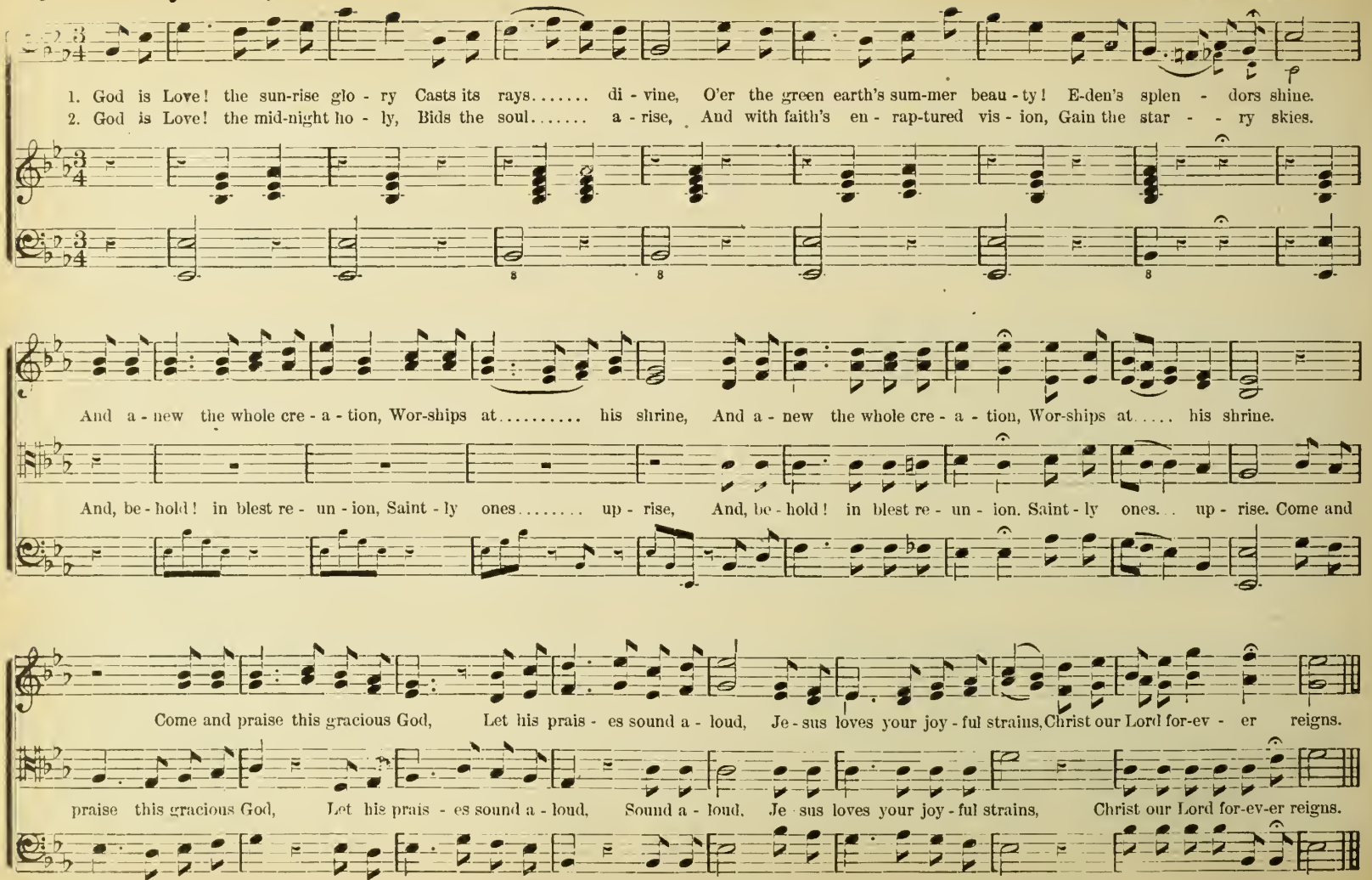



p Animando.
Cres.
own, Bright - er spheres where - in thou dwell - est, Far a - bove on mer - cy's throne, Yet shall
love! An - - gels glo - - rious at thy bid - - ding, Guard our foot - - steps from a - - - bove; Heaven - - ly
p
Cres.
own, Brigh - - - - - - - er spheres on mer - - - - - cy's throne, Our
love! An - - - - - - - - gels glo - rious guard from a - - - - bove; While
p
Cres.
Soon will be thy home e - - - ter - - nal, Death has mark'd thee for his own; Soon will
Heaven - ly mu - sic marks thy pres - ence, Shield - ing thee in peace and love; Heaven - ly
Cres.
Soon will be thy
Heavenly mu - sic
Animando.
p
Cres.
f
Rit.
ff
be our home e - - - ter - - nal, With the right - eous all thine own..... With the right - - eous all thine own.
mu - - sic tells their pres - - ence, Shield - ing thee with peace and love..... Shielding thee with peace and love.
ff
home shall be With the right - eous all thine own, With the right - - eous all thine own.
shield - - - ing thee, Shield - ing thee with peace and love, Shield - ing thee with peace and love.
rit.
ff
be thy hour e - - ter - - nal, Death has marked thee for his own, Death has marked thee for his own.
mu - - sic marks thy pres - ence, Shield - ing thee with peace and love, Shield - ing thee with peace and love.
home e - ter - nal, Soon will be thy home e - ter - nal,
marks thy pres-ence, Heavenly mu - sic marks thy presence,
rit.
ff
f
8
8
8

Words by R. R. EAGLE.
MET. ♩ = 50 = 56⅔.

GOD IS LOVE.

W. H. BURGETT.

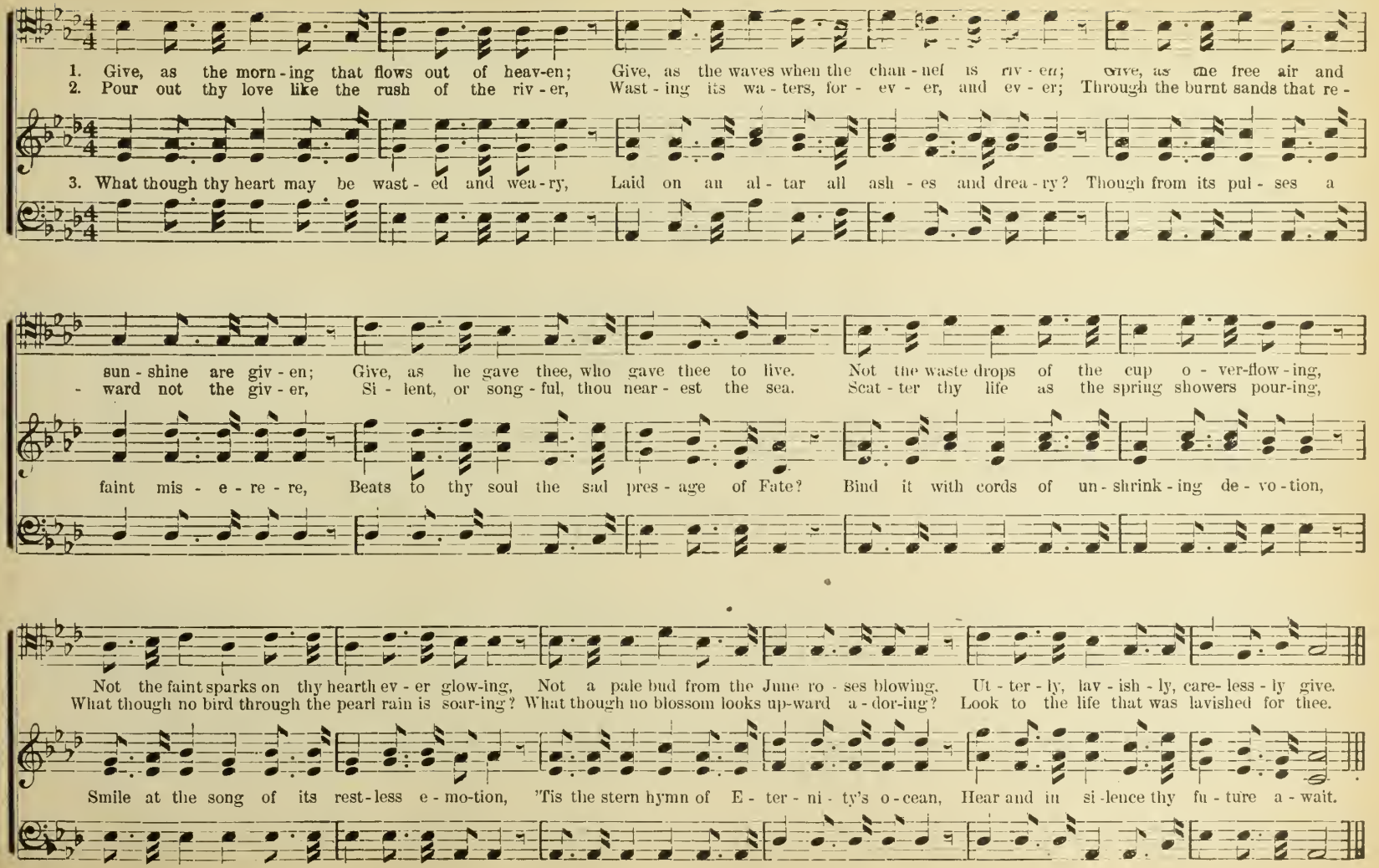


VISION. 11s & 10s. Irregular.

Words furnished by CHARLES SWAIN.

MET. ♩ = 88 = 18½.

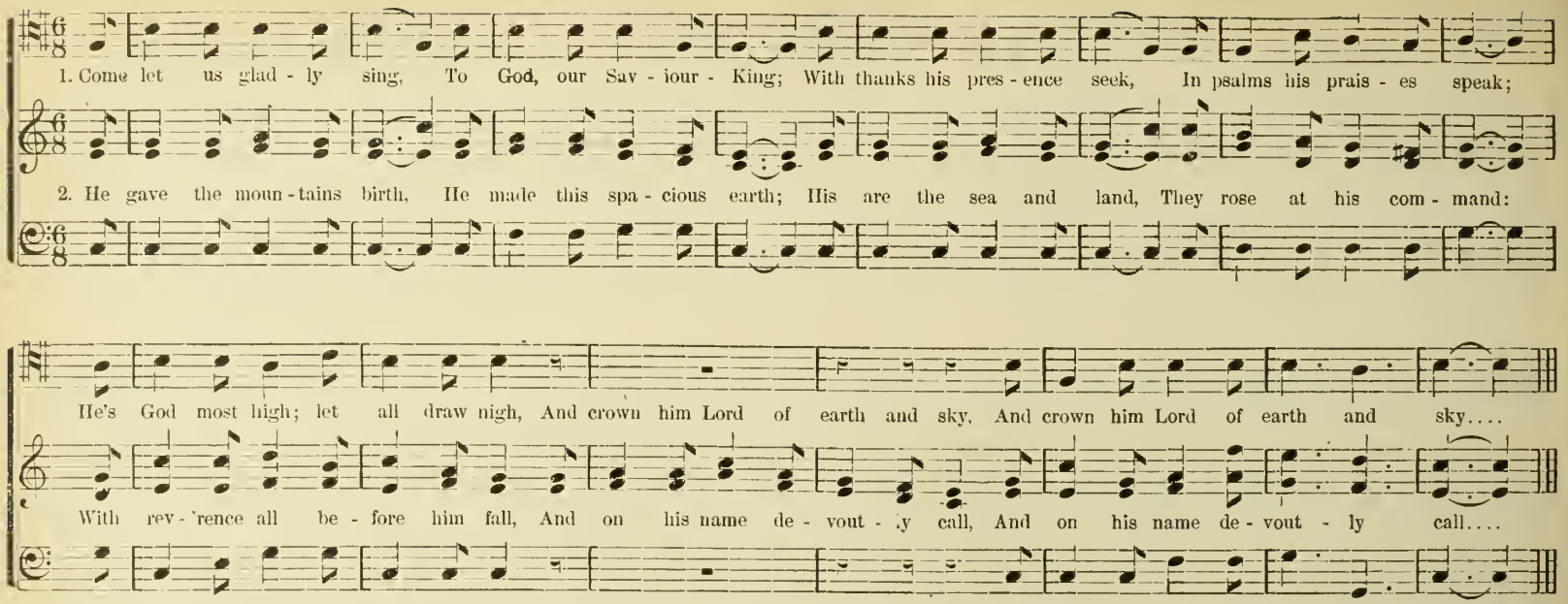
D. WILSON.



154 MET. ♩. = 44 = 66½.

ELLENWOOD. H. M.

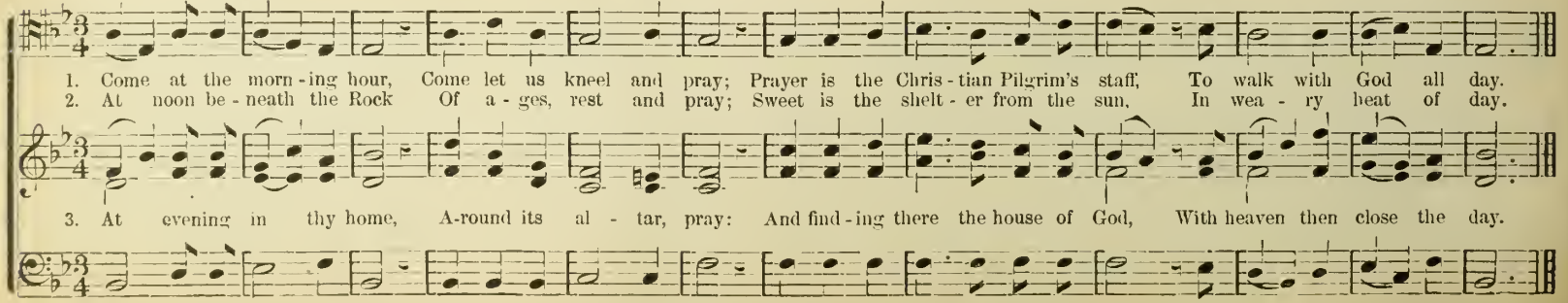
L. B. SWEETY.



MET. ♩ = 66 = 31⅞.

CHAUTAUQUA. S. M.

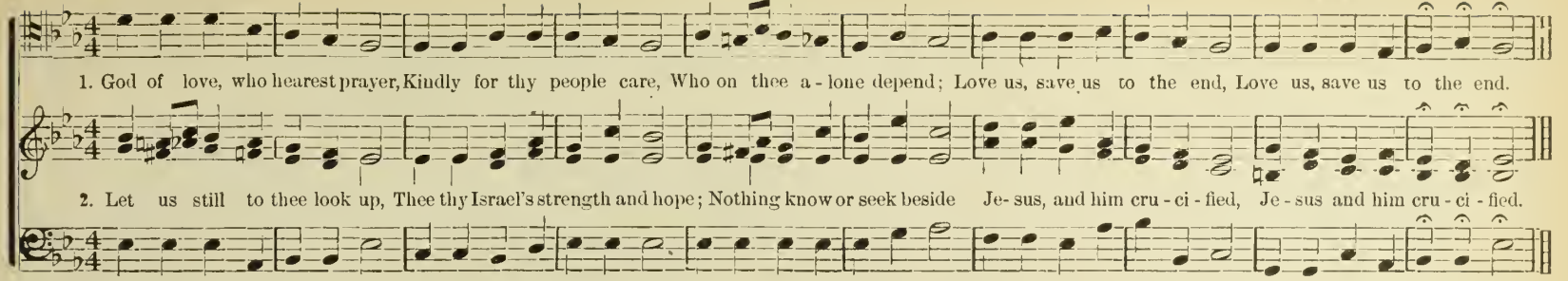
N. E. TOWNSEND.



BERNARD. 7s.

MET. ♩ = 56 = 45⅜.

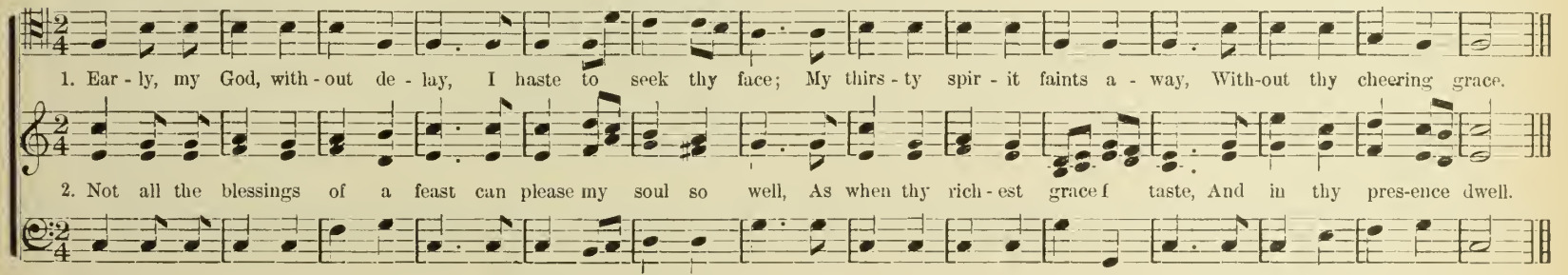
L. M. GORDON.



GENESEO. C. M.

MET. ♩ 52 = 51 = ½.

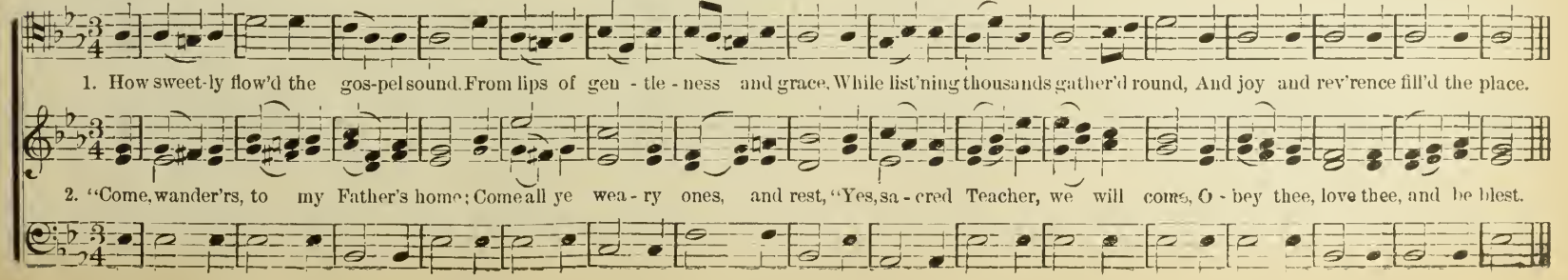
I. B. SWEEZY.



INVITATION. L. M.

MET. ♩ = 66 = 31⅞.

N. E. BACON.



Rock Creek. L. M.

Met. ♩ = 50 = 56⅝.

Moderato.

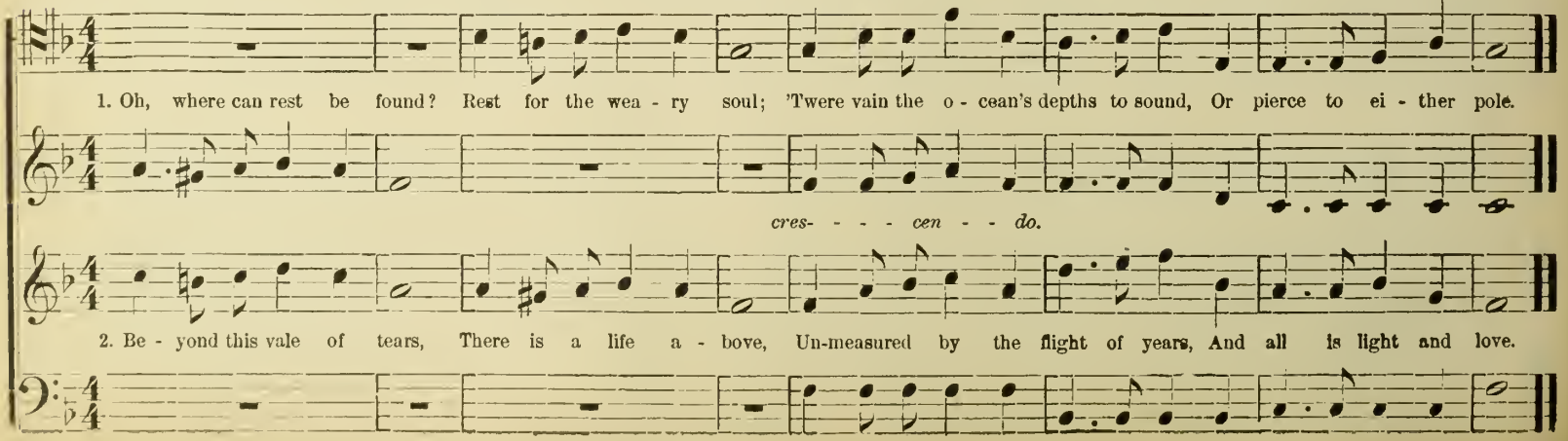
James McGranahan.



Esther. S. M.

Met. ♩ = 60 = 39⅛.

W. F. Gitte.



Religious Songs of the Freedmen.

During a recent visit in the Southern States, I became impressed with the quaintness of the singing in the colored churches; and, while in Aiken, S. C., through the aid of Miss Helen B. Chapman, an earnest teacher in one of the Mission Sunday Schools of that place, an opportunity was afforded me, not only of listening to their singing, but of "taking notes." I was especially indebted to Mrs. Mary Shelton, Mrs. Ella Ford, Mrs. Hester Divine, Mr. Nathaniel Philips, Mr. Daniel Green, Mr. Henry Hall, Mr. Reuben Pope, and Mr. Tony Fields, who, by Miss Chapman's kind invitation, spent an entire evening singing their religious songs for me, a few of which will be found on this and the following three pages. The utter impossibility of representing these songs so as to give an idea of their quaintness, would at once become apparent upon listening to their singing; for instance, in the song "In that great Gittin' up Mornin," in which are expressed their ideas of the Resurrection Day, the solo is sung with a peculiarity of intonation, and inflection which absolutely defies our notation. While the arrangement of the harmony is wholly my own, I have endeavored, in each instance, to follow their style as closely as possible. Although these songs are chiefly interesting to us as curiosities, they are the outgrowth of the religious life of these people, and have played no small part in sustaining them during the many dark years of the past.

New York, June 3d, 1876.

H. R. Palmer.

DANIEL IN THE LION'S DEN.*

Met. ♩ = 80 = 21⅛.

Solo or Quartet.

Chorus.

Arr. by H. R. P.

1. Dan - lel in the ll - on's den, An' a how I long to go.
2. The li - ons did not hurt him then, An' a how I long to go.
3. The an - gels came from Pa - ra - dise, An' a how I long to go.
4. The an - gels locked the li - on's jaws, An' a how I long to go.
5. He sits in heaven an' he answers prayer, An' a how I long to go.
6. You can hinder me here but you cannot there, An' a how I long to go.

O..... King, king, king, live for - ev - er, O..... King, An' a how I long to go.

O..... King, king, king, live for - ev - er, O..... King, An' a how I long to go.

O .... King, king, king, live for - ev - er, O..... King, An' a how I long to go.

IN THAT GREAT GITTIN' UP MORNIN'.

Met. ♩ = 69 = 29⅞.

Solo. Chorus. Solo. Chorus.

Arr. by H. R. P.

1. In that great gittin' up..... morn - in', fare ye well, fare ye well,
2. Then the Son shall say to the..... Fa - ther, fare ye well, fare ye well,
3. Then the Father will say to..... Ga - briel, fare ye well, fare ye well,
4. Get the largest silver..... trum-pet, fare ye well, fare ye well,

When dis world shall be on ..... fire,..... fare ye well, fare ye well.
Fa - ther I am tired of. ..... toiling,.. fare ye well, fare ye well.
Go and look behind the..... altar,.... fare ye well, fare ye well.
Wake the nations great and..... small,... fare ye well, fare ye well.

WE ARE CLIMBING JACOB'S LADDER.

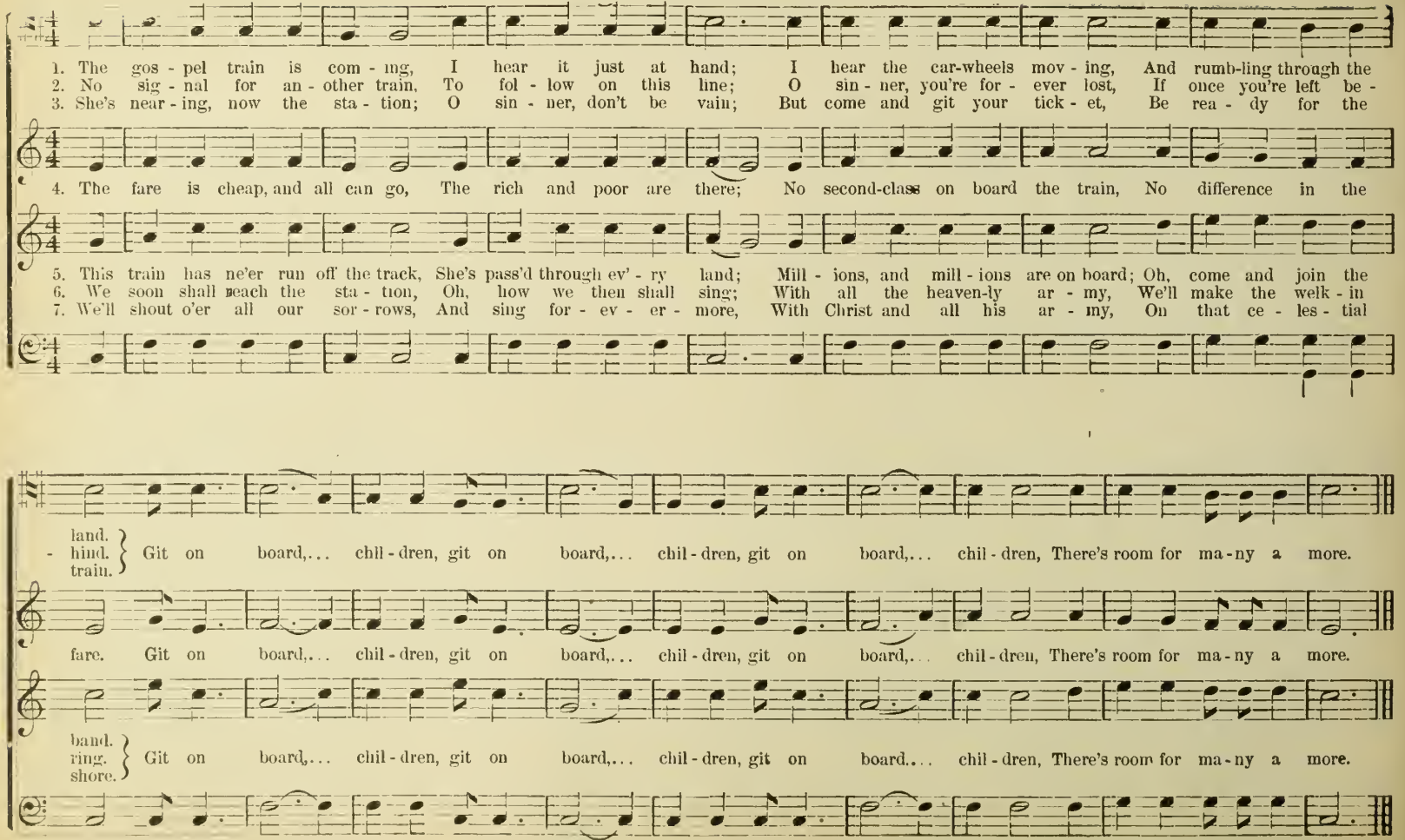
Met. ♩ = 40 = 74¼.

Arr. by H. R. P.

1. We are climb - ing Ja - cob's lad - der, We are climb-ing Ja - cob's lad - der. We are climb-ing, high - er, high - er, Sol - dier of the cross.
2. Do you think I'll make a sol - dier, Do you think I'll make a sol - dier, Do you think I'll make a sol - dier, Sol - dier of the cross.
3. Think I saw the migh - ty arm - y, Think I saw the migh - ty arm - y. Think I saw the migh - ty arm - y, Sol - dier of the cross.
4. See the migh - ty Sav - iour com - ing, See the migh - ty Sav - iour com - ing, See the migh - ty Sav - iour com - ing, Sol - dier of the cross.
5. We are list - ed in the arm - y, We are list - ed in the arm - y. We are list - ed in the arm - y, Sol - dier of the cross.
6. We are climb - ing Ja - cob's lad - der, We are climb-ing Ja - cob's lad - der, We are climb-ing, high - er, high - er. Sol - dier of the cross.

THE GOSPEL TRAIN.*

MET. ♩ = 116 = 104.



* *Plantation Song.* *See remarks on page, 157.*

MET. ♩ = 126 = 84.

RING DEM CHARMING BELLS.*



* *Plantation Song.* *See remark at the head of page* 157.

THEY CRUCIFIED MY SAVIOUR.*

MET. ♩= Arr. by H. B. P.

1. They cru - ci - fied my Sav - iour, And nail'd him to the cross, They cru - ci - fied my Sav - iour, And nail'd him to the cross, They cru - ci - fied my
2. But Jo-seph begg'd his bo - dy, And laid it in the tomb, But Jo-seph begg'd his bo - dy, And laid it in the tomb, But Jo-seph begg'd his
3. The an - gel came from Heav-en, And roll'd a - way the stone, The an - gel came from Heav-en, And roll'd a - way the stone, The an-gel came from
4. The cold clay could not hold him. Nor death's cold i - ron band, The cold clay could not hold him, Nor death's cold i - ron band, The cold clay could not
5. The an - gel says he is not here, But gone to Gal - i - lee, The an - gel says he is not here, But gone to Gal - i - lee, The an-gel says he

Alto sing the higher notes.

Sav-iour, And nail'd him to the cross, And the Lord shall bear my spir - it home.
bo - dy, And laid it in the tomb, And the Lord shall bear my spir - it home.
Heav-en, And roll'd a - way the stone, And the Lord shall bear my spir - it home.
hold him, Nor death's cold i-ron band, And the Lord shall bear my spir - it home.
is not here, But gone to Gal - i - lee, And the Lord shall bear my spir - it home.

CHORUS.

He rose, he rose,
He rose, he rose, he rose, he rose, He rose from the dead;
Jesus rose, he rose, he rose, he rose, He rose from the dead;

He rose, he rose, He rose, he rose, *Alto sing the higher notes.*

1st & 2d. He rose, he rose, he rose, he rose, He rose from the dead; He rose, he rose, he rose, he rose, He rose from the dead, And the Lord shall bear my spir - it home.

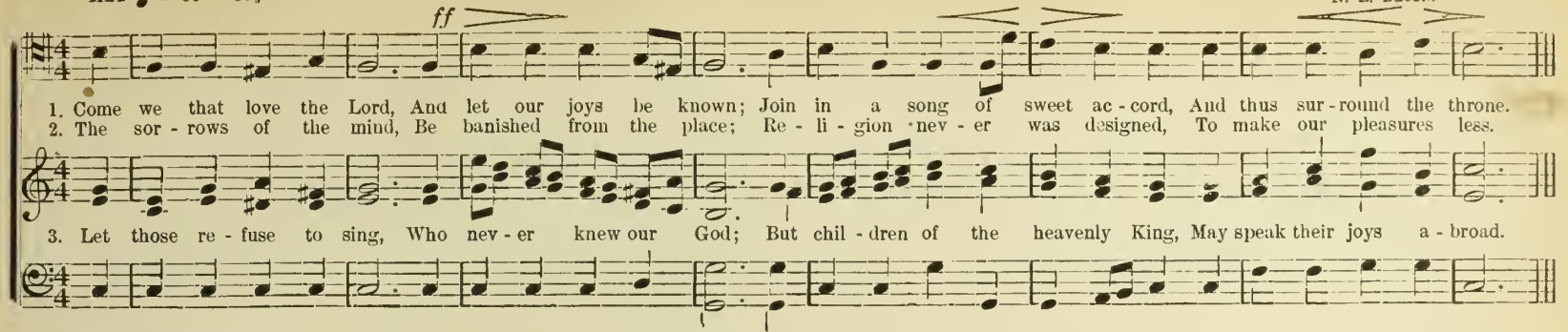
3, 4, 5. Jesus rose, he rose, he rose, he rose, He rose from the dead; Jesus rose, he rose, he rose, he rose, He rose from the dead, And the Lord shall bear my spir - it home.

* *Plantation Song. See remark on page 157.*

Festus. S. M.

Met. ♩ = 60 = 39.

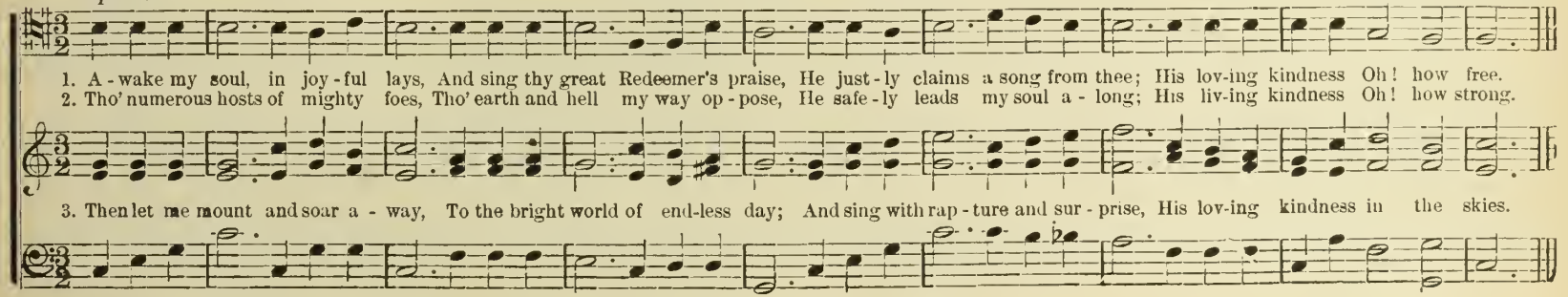
N. E. Bacon.



Coolbaugh. L. M.

Met. ♩ = 50 = 56⅝.
Spirited.

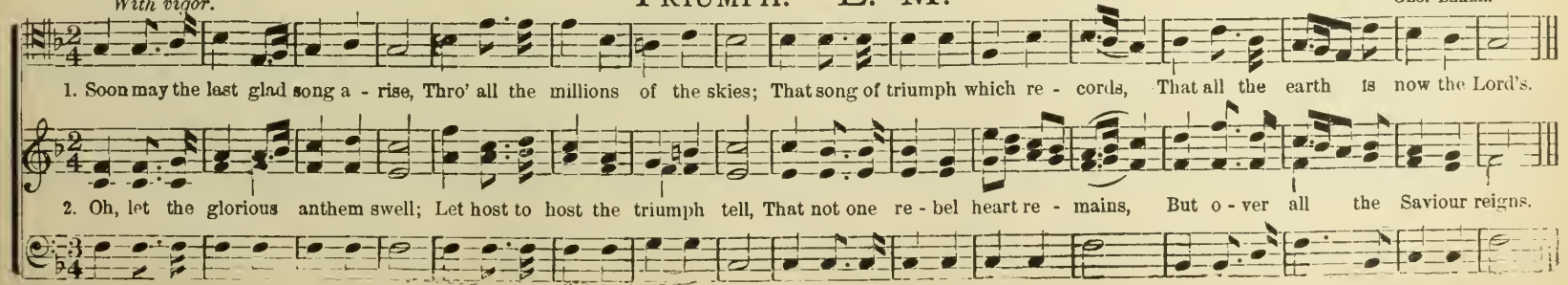
J. M. Waterman.



Triumph. L. M.

Met. ♩ = 72 = 264.
With vigor.

Geo. Baker.



LITCHFIELD. 7s.

MET. ♩ = 60 = 3½.

W. H. WHITE.



GORDON. L. M.

MET. ♩ = 50 = 56½.

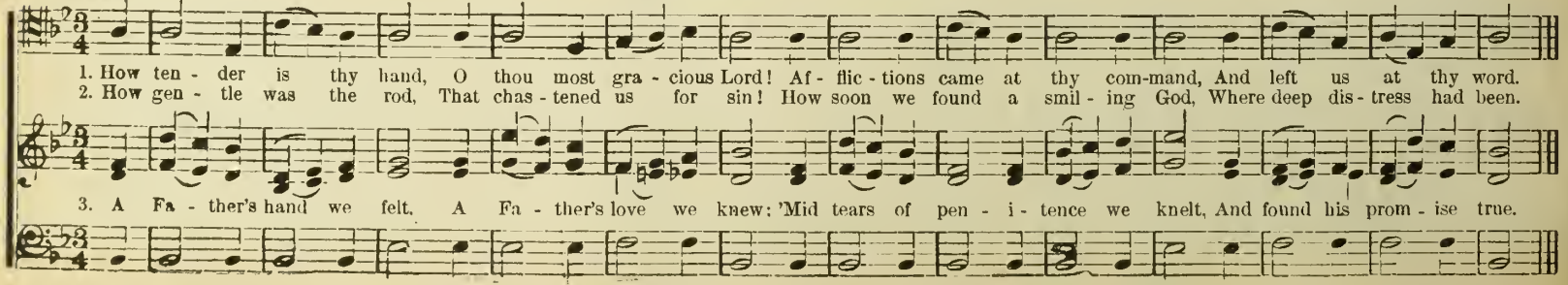
W. H. BURGETT.



MATTIE. S. M.

MET. ♩ = 72 = 26½.

C. C. CASE.

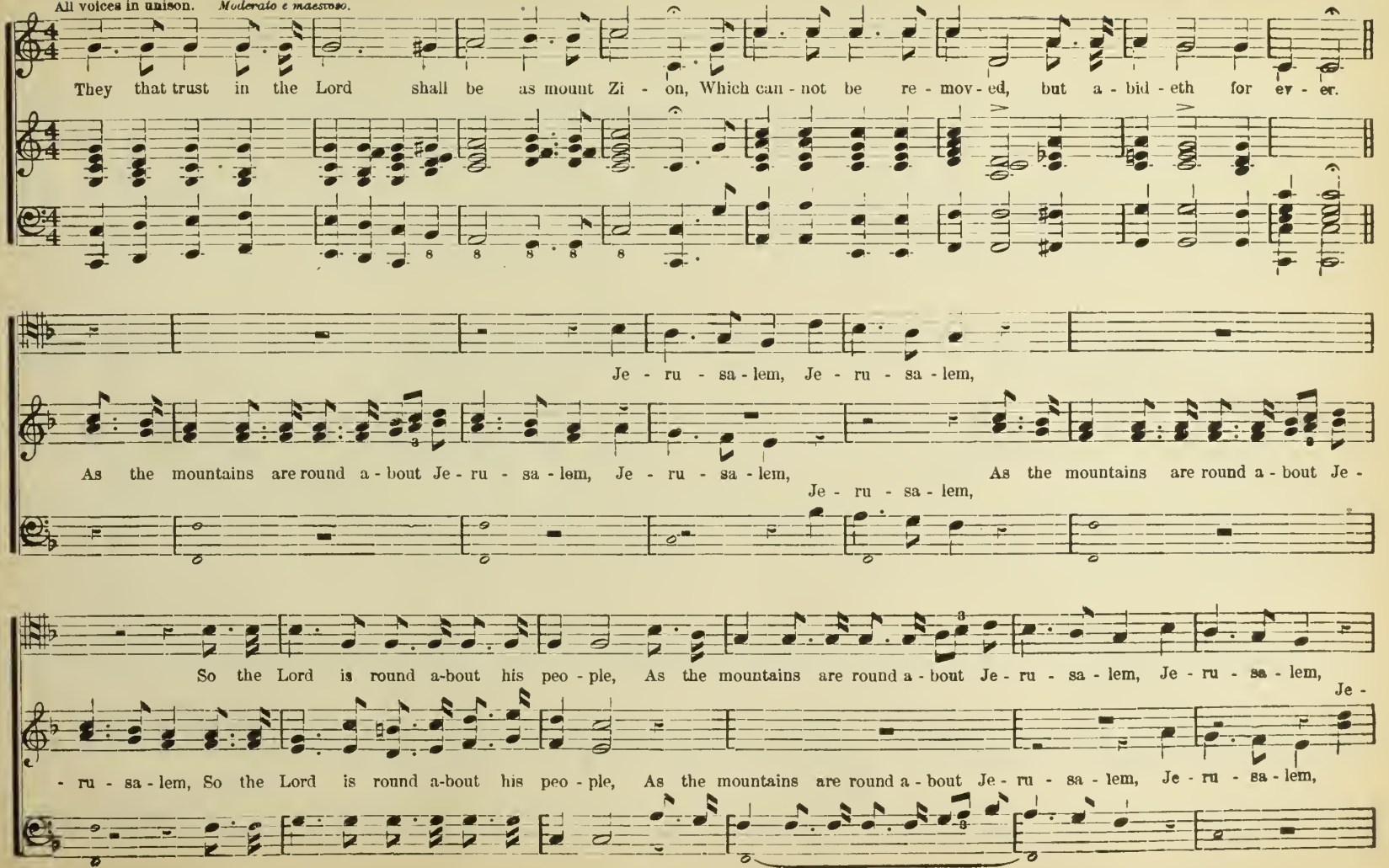


They that Trust in the Lord.

Mrs. C. H. Scott.

Met. ♩ = 88 = 184.

All voices in unison. *Moderato e maestoso.*



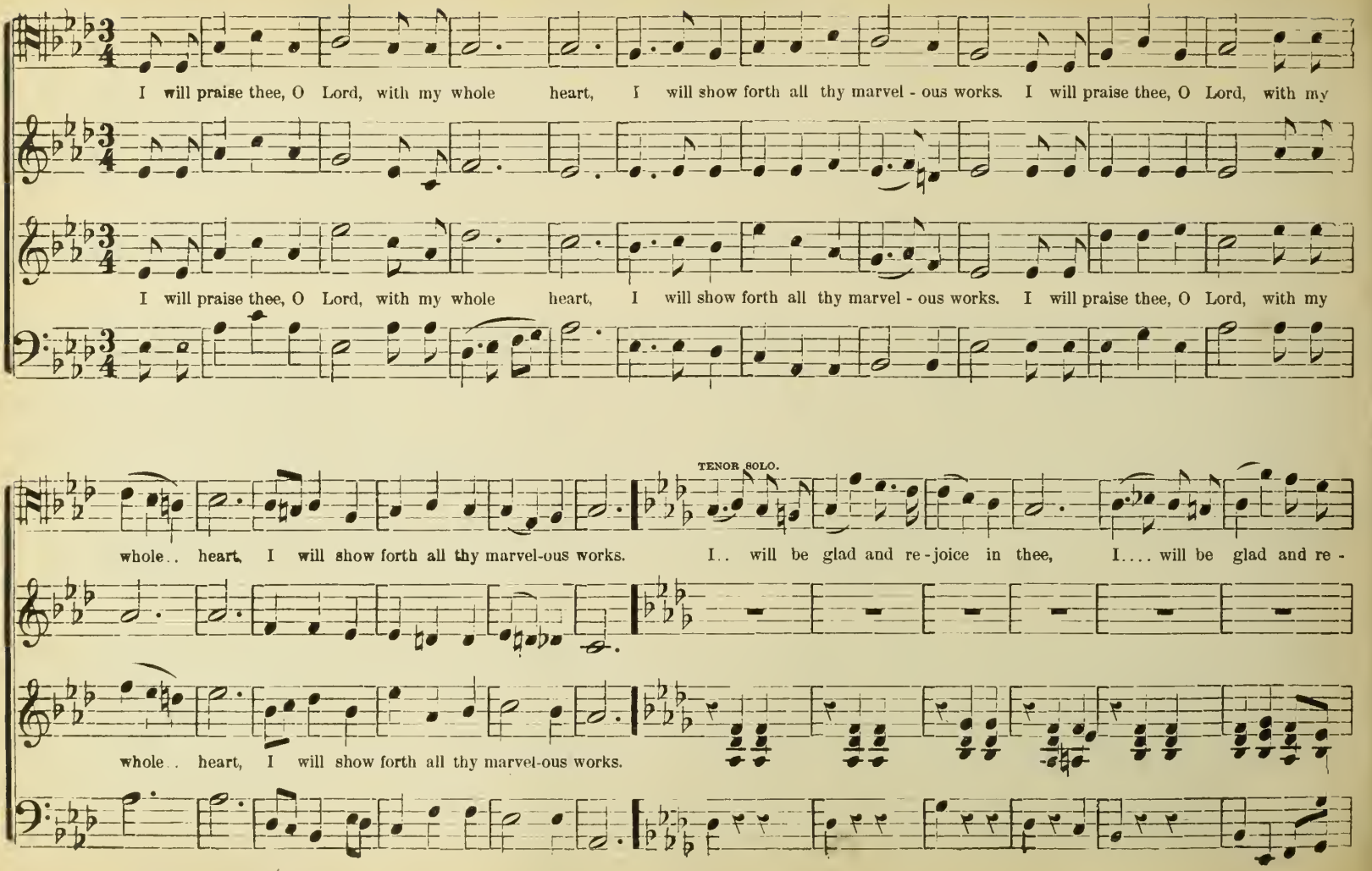

As the mountains are round a - bout Je - ru - sa - lem, So the Lord is round a - bout his peo - ple, From hence-forth
- ru - sa - lem,
e - ven for -
As the mountains are round a - bout Je - ru - sa - lem, So the Lord is round a - bout his peo - ple,
from hence-forth..... the Lord is round a-bout his peo - ple, hence-forth for - ev - er - more.
..... - ev - er,
e - ven for - ev - er,
e - ven for-ev - er,
e - ven for - ev - er the Lord is round a-bout his peo - ple, hence-forth for - ev - er - more.
SOPRANO SOLO.
Bless - - ed, bless - - - - - ed is ev - - - ery one that
p Bless-ed is ev - ery, ev - ery one that fear - eth, that fear - eth the Lord, the Lord, oh, bless - ed is ev - ery, ev - ery one that

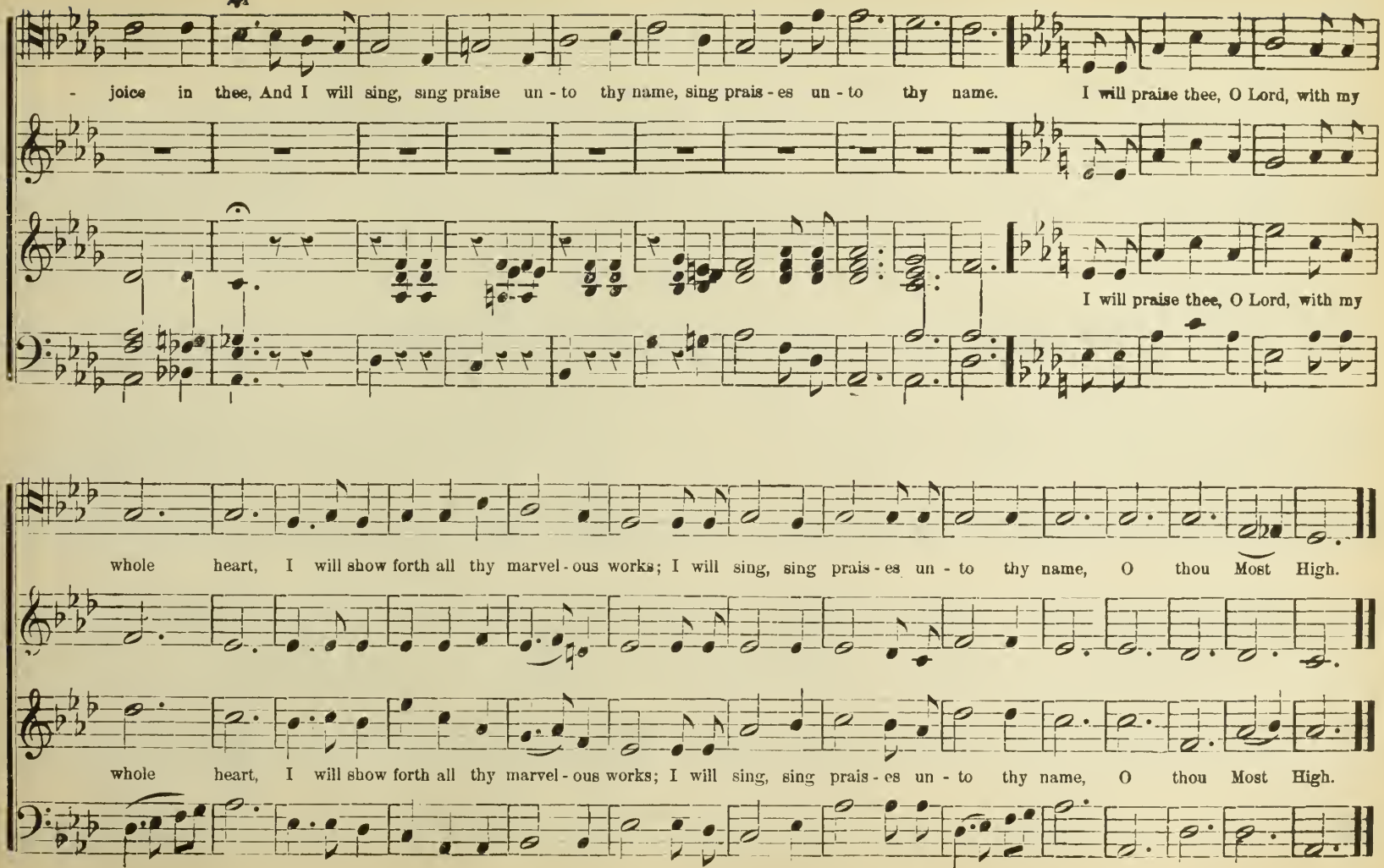

fear - - eth the Lord, that walk - eth in his ways, that walk - eth in his ways, Oh bless - ed is the
fear - eth, that fear - eth the Lord, the Lord that walk-eth in his ways, his ways, that walk-eth in his ways, his ways, Oh bless-ed is the
IN CHORAL STYLE.
man that walk - eth in his ways. The Lord shall bless thee out of Zi - on, The Lord shall bless thee out of Zi - on.
man, the man, that walk-eth in his ways, his ways. The Lord shall bless thee out of Zi - on. The Lord shall bless thee out of Zi - on.
f
Allegretto.
And thou shalt see, And thou shalt see the good of Je - ru - sa - lem all the days of thy life, A - men and A - men.
And thou shalt see, And thou shalt see, A - - men, A-men and A - men.
And thou shalt see, And thou shalt see the good of Je - ru - sa - lem all the days of thy life. A - men, and A - men.

Met. ♩ = 96 = 13½.

I will Praise Thee, O Lord.

S. L. Fish.

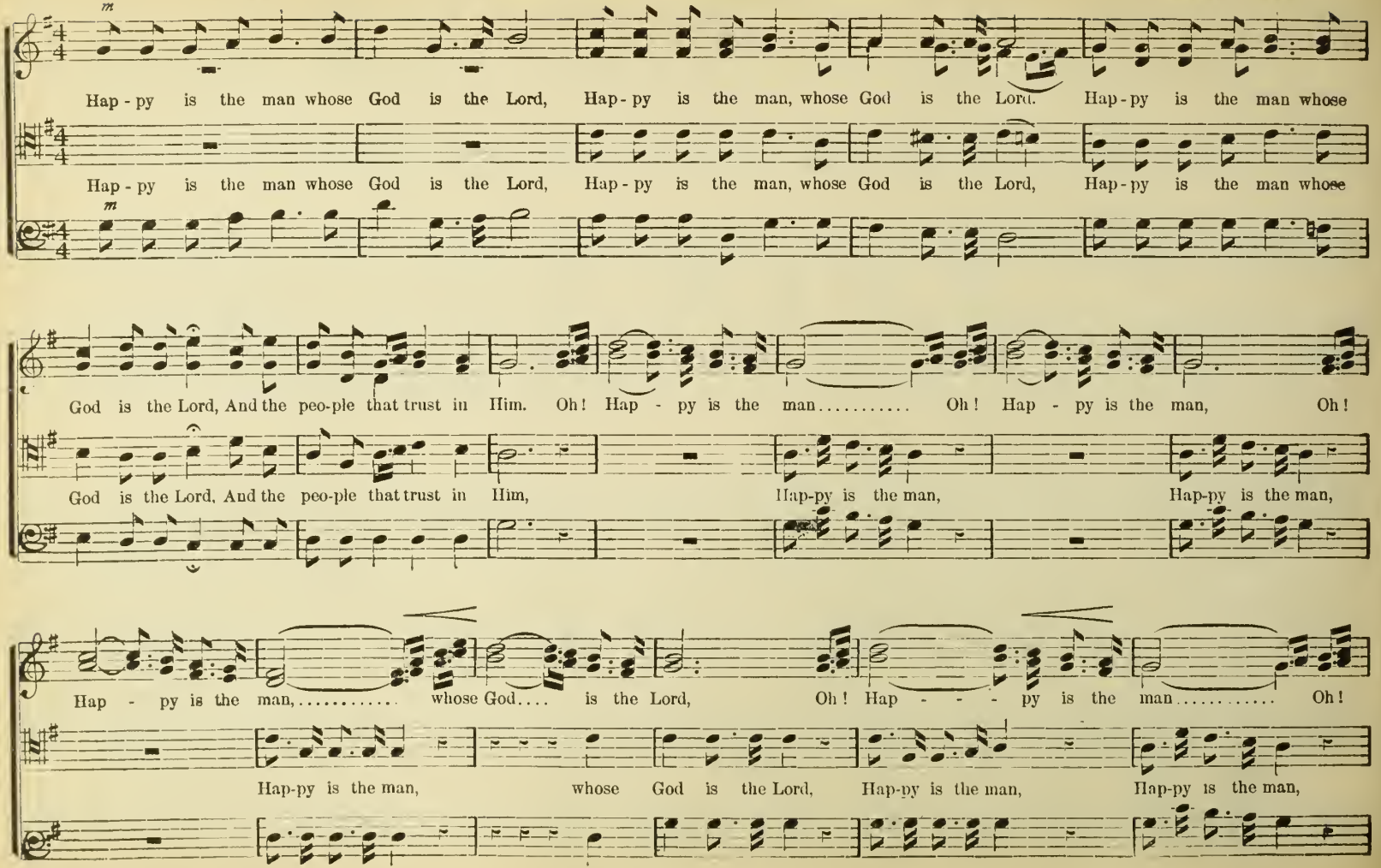


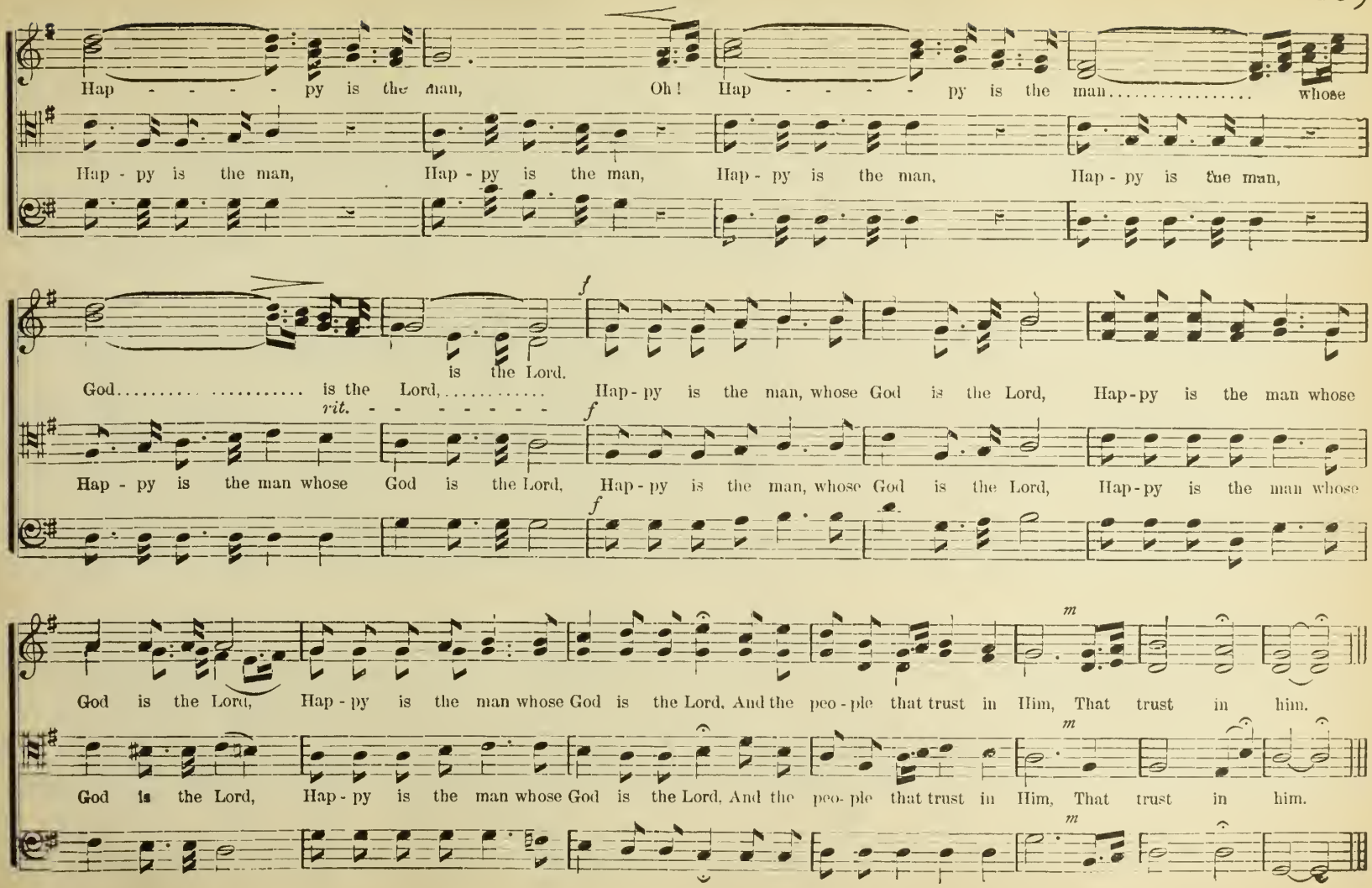

- joice in thee, And I will sing, sing praise un - to thy name, sing prais - es un - to thy name. I will praise thee, O Lord, with my
I will praise thee, O Lord, with my
whole heart, I will show forth all thy marvel - ous works; I will sing, sing prais - es un - to thy name, O thou Most High.
whole heart, I will show forth all thy marvel - ous works; I will sing, sing prais - es un - to thy name, O thou Most High.

MET. ♩ = 76 = 242.

HAPPY IS THE MAN.—Sentence.

WILBUR A. CHENEY.




Hap - - - - - py is the man, Oh! Hap - - - - - py is the man..... whose
Hap - py is the man, Hap - py is the man, Hap - py is the man, Hap - py is the man,
God..... ..... is the Lord,..... is the Lord.
Hap - py is the man, whose God is the Lord, Hap - py is the man whose
rit. - - - - - - - -
Hap - py is the man whose God is the Lord, Hap - py is the man, whose God is the Lord, Hap - py is the man whose
God is the Lord, Hap - py is the man whose God is the Lord, And the peo - ple that trust in Him, That trust in him.
God is the Lord, Hap - py is the man whose God is the Lord, And the peo - ple that trust in Him, That trust in him.

The Lord is in His Holy Temple.—Sentence.

Met. ♩ = 60 = 89½.

C. Adell Bidwell.

The Lord is in his ho - ly tem - ple. The Lord is in his ho - ly tem - ple, Let all the earth keep

The Lord is in his ho - ly tem - ple, The Lord is in his ho - ly tem - ple, Let all the earth keep

p *pp*

si - lence, Let all the earth keep si - lence, Keep si - lence! keep si - lence! be - fore . . . . him. A - men.

p *pp*

si - lence, Let all the earth keep si - lence, Keep si - lence! keep si - lence! be - fore him. A - men.

p *pp*

Evening Song.

Met. ♩ = 56 = 45⅝.

ALTO SOLO.

Inscribed to the choir of the 1st Congregational Church, Lyons, Iowa.

Words and Music by M. M. Jones.

As the shades of night draw round us, And the gold - en day-light fades; May thine arms of love sur-round us, Guide us thro' its deep-ning shades.



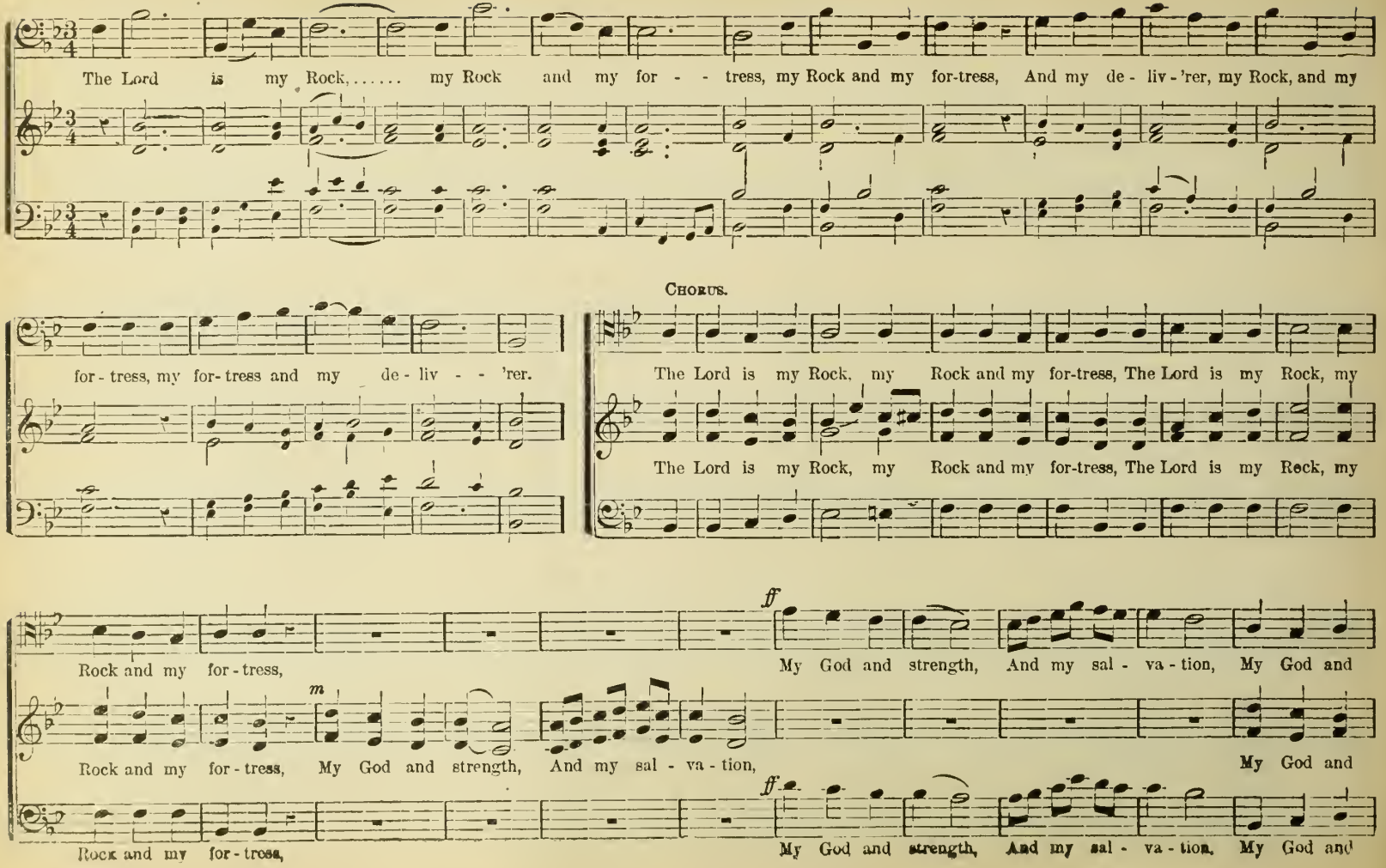
* *Sing tones indicated by small notes if preferable.*

MET. ♩ = 72 = 264.

THE LORD IS MY ROCK.

C. C. CASE.

BASS SOLO. *Maestoso.*

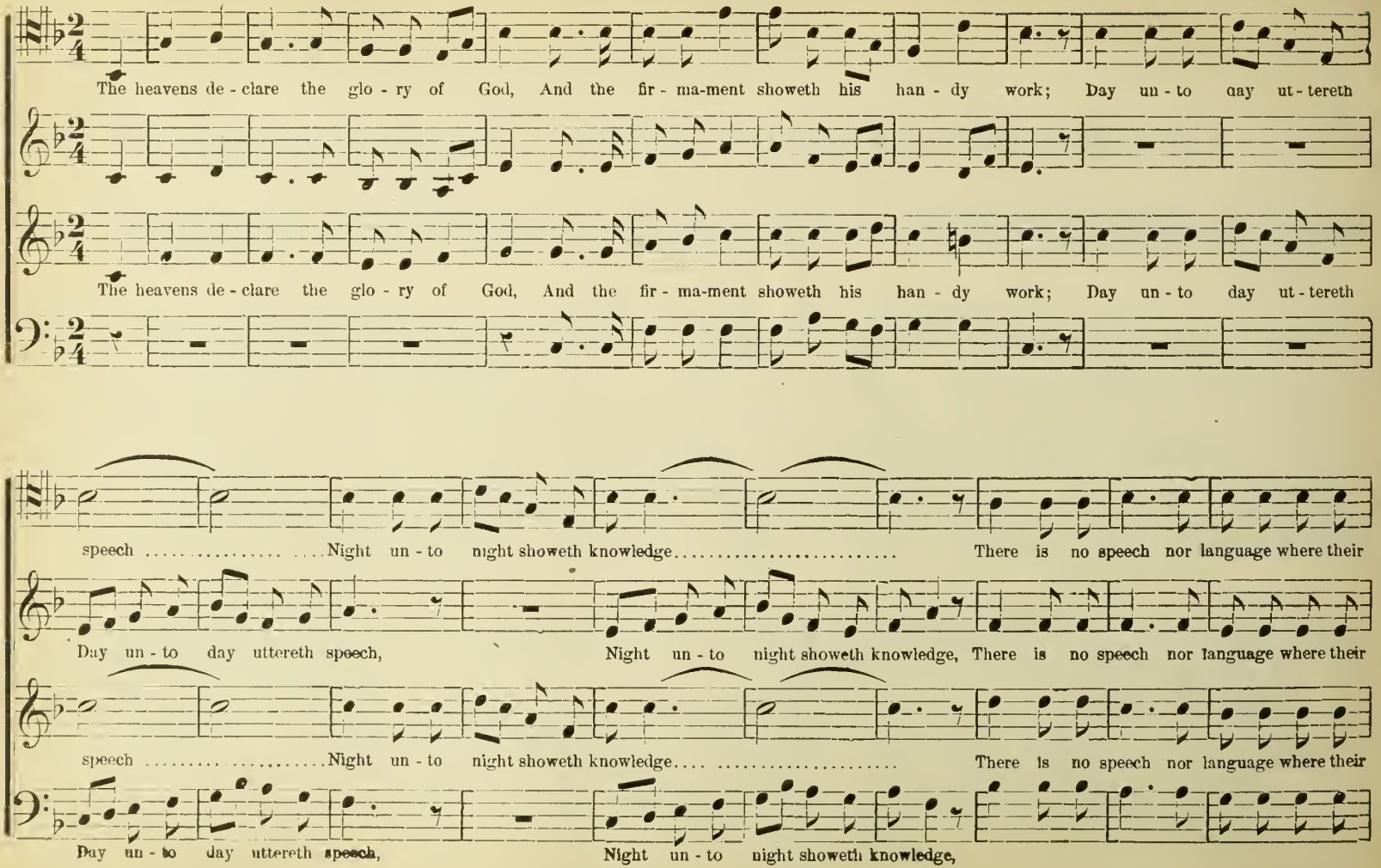


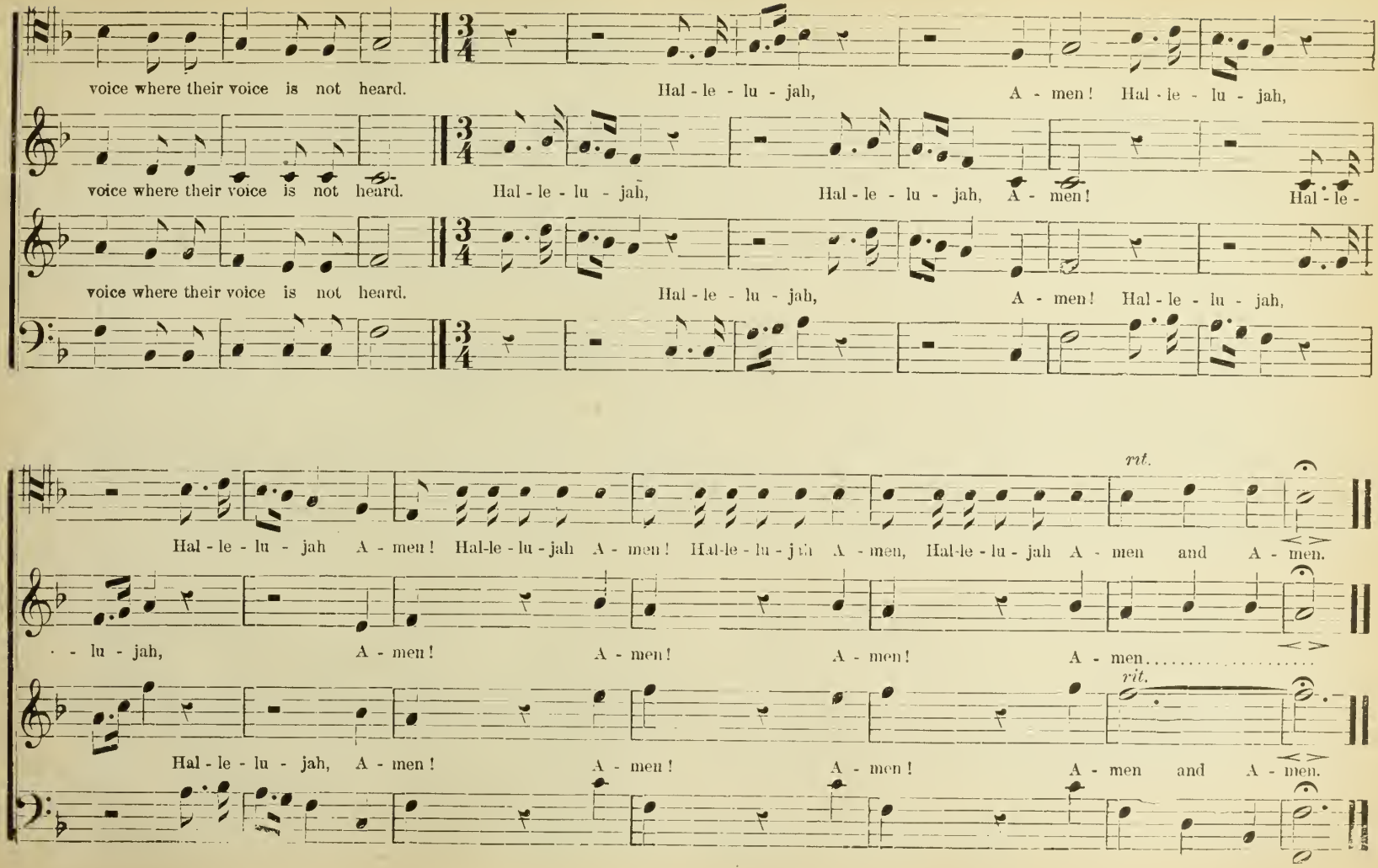

ff
strength and my sal - va - tion, My God and strength, My God and strength, My God and
My God and strength,..... My God and strength,.....
f
strength and my sal - va - tion, My God and strength,..... My God and strength, My God and, My God and
strength and my sal - va - tion, My God and strength.
f
strength, My God and strength, And my sal - va - tion. There - - fore, There-fore will I praise the Lord,
f
strength, My God and strength, And my sal - va - tion. There-fore will I praise the Lord, There-fore will I praise the
f
There - - fore, There-fore will I praise the Lord,
1st time.
2d time.
f
ff
rit.
There-fore will I praise the Lord, I will praise the Lord. will praise the Lord. Praise ye the Lord, Praise ye the Lord.
Lord, There-fore will I praise the Lord, will praise the Lord. will praise the Lord. Praise ye the Lord, Praise ye the Lord.
There-fore will I praise the Lord, I will praise the Lord. will praise the Lord. Praise ye the Lord, Praise ye the Lord.
rit

Met. ♩ = 88 = 18½.

The Heavens declare the Glory.

H. R. Palmer.

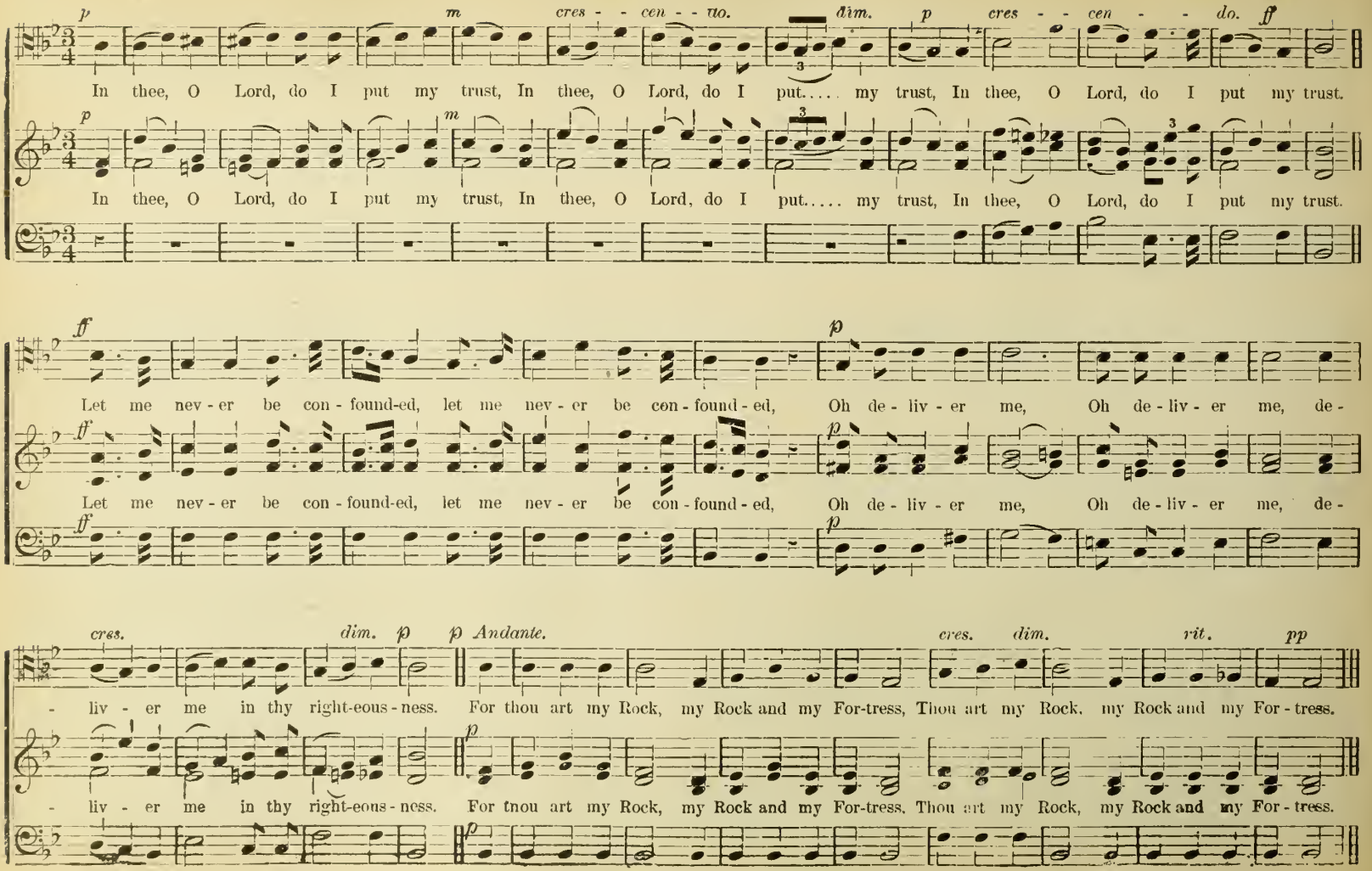


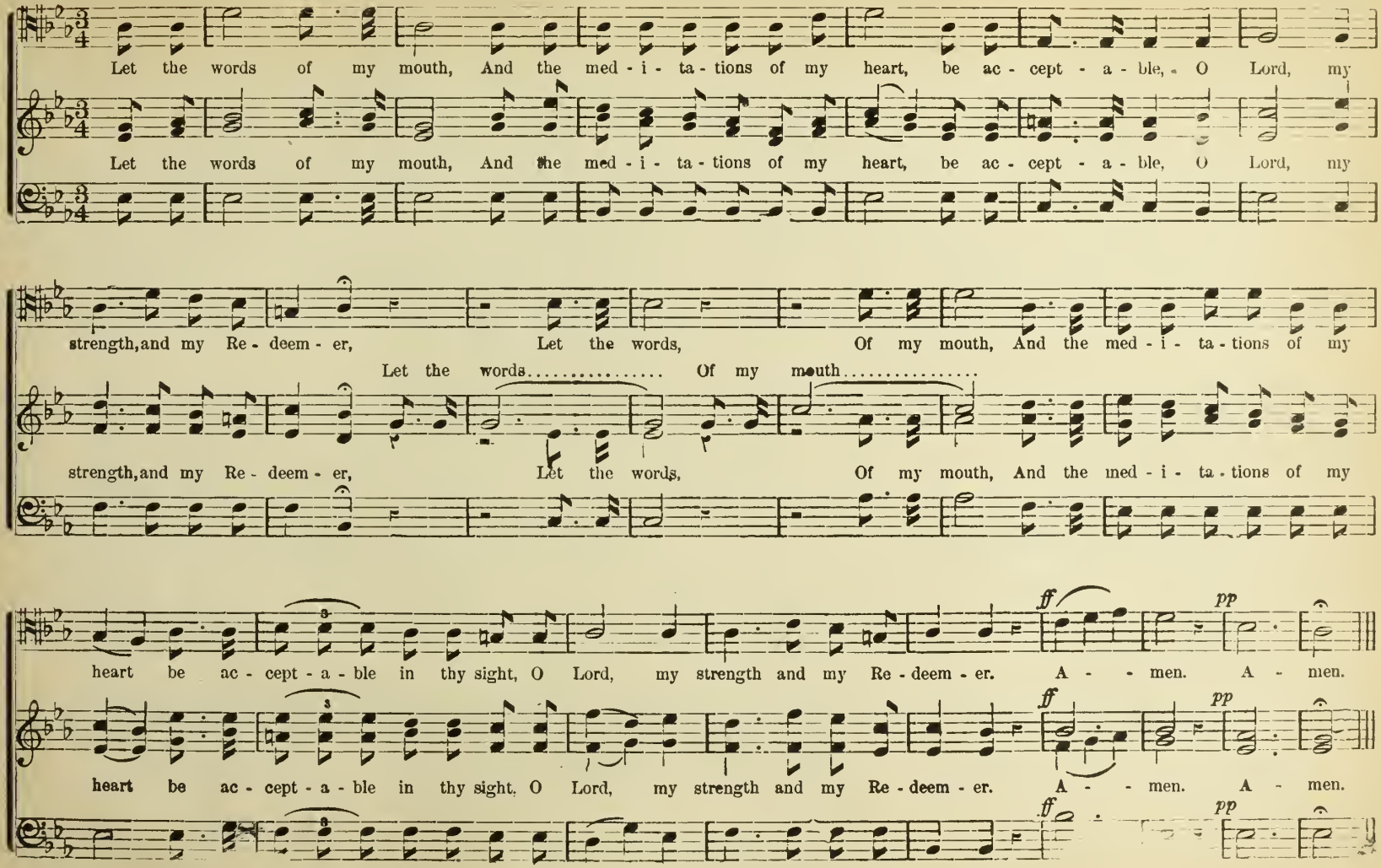

voice where their voice is not heard.
Hal - le - lu - jah, A - men! Hal - le - lu - jah,
voice where their voice is not heard.
Hal - le - lu - jah, Hal - le - lu - jah, A - men! Hal - le -
voice where their voice is not heard.
Hal - le - lu - jah, A - men! Hal - le - lu - jah,
rit.
Hal - le - lu - jah A - men! Hal-le - lu - jah A - men! Hal-le - lu - jah A - men, Hal-le - lu - jah A - men and A - men.
- lu - jah, A - men! A - men! A - men! A - men.
rit.
Hal - le - lu - jah, A - men! A - men! A - men! A - men and A - men.

Met. ♩ = 60 = 39⅛.

In Thee, O Lord.

Sophie C. Hall.




Let the words of my mouth, And the med - i - ta - tions of my heart, be ac - cept - a - ble, O Lord, my
Let the words of my mouth, And the med - i - ta - tions of my heart, be ac - cept - a - ble, O Lord, my
strength, and my Re - deem - er, Let the words, Of my mouth, And the med - i - ta - tions of my
Let the words..... Of my mouth.....
strength, and my Re - deem - er, Let the words, Of my mouth, And the med - i - ta - tions of my
heart be ac - cept - a - ble in thy sight, O Lord, my strength and my Re - deem - er. A - - men. A - men.
ff
pp
heart be ac - cept - a - ble in thy sight, O Lord, my strength and my Re - deem - er. A - - men. A - men.
ff
pp
ff
pp

The Lord's Prayer.

Plain Chanting.

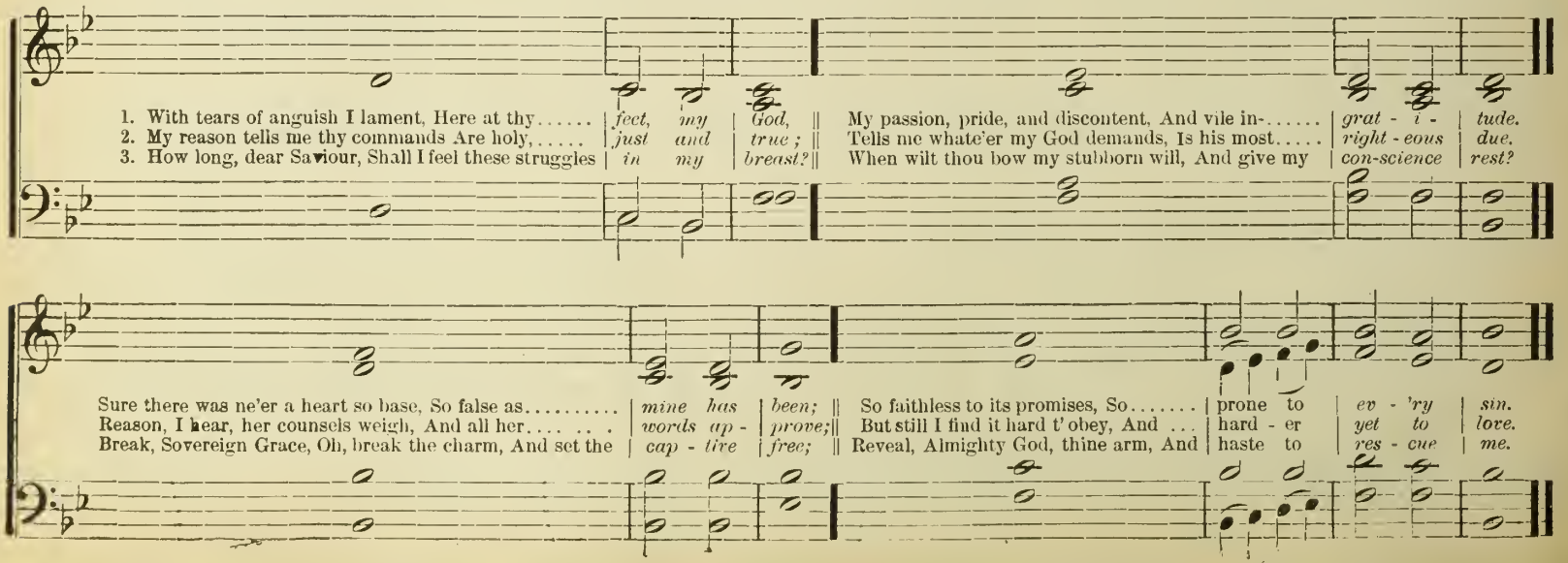
H. R. P.



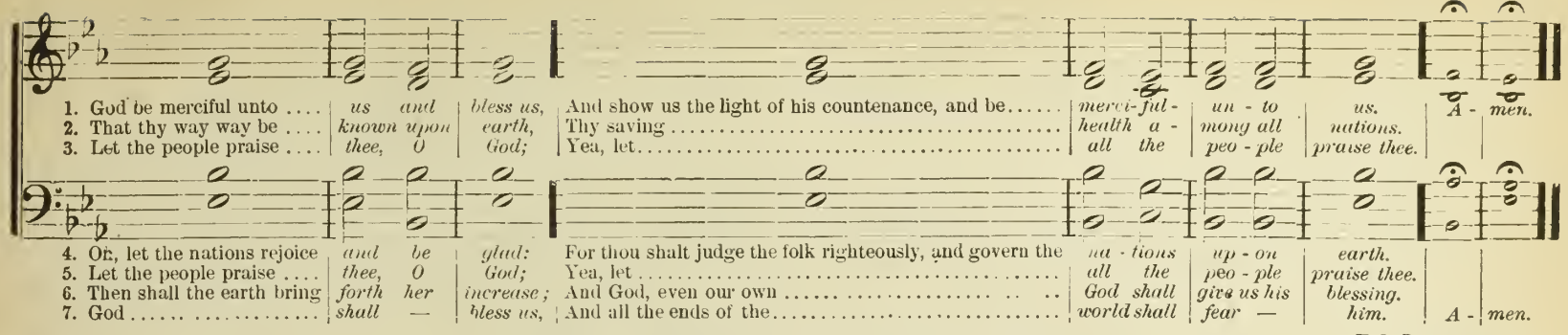
With Tears of Anguish.

Words by Stennett.

H. R. P.

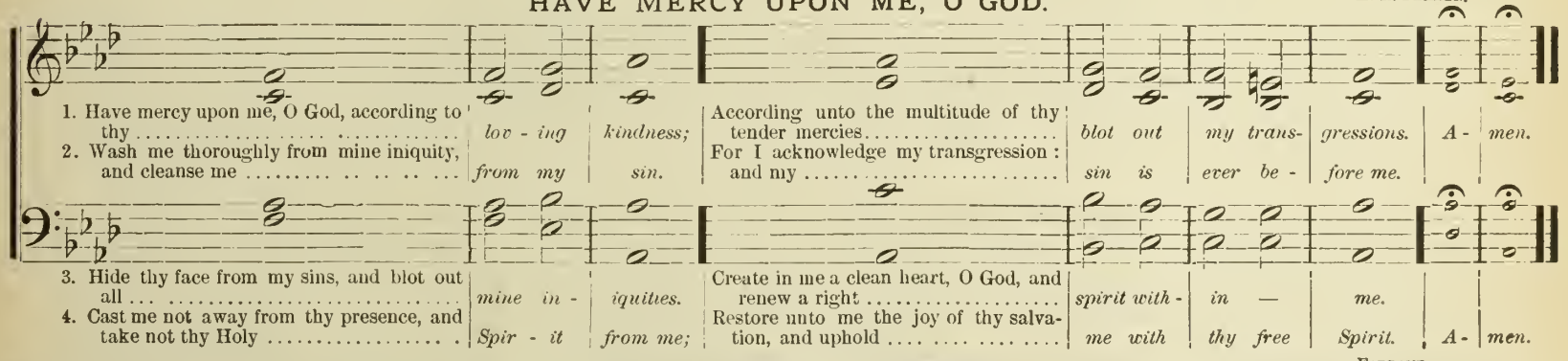


GOD BE MERCIFUL UNTO US.



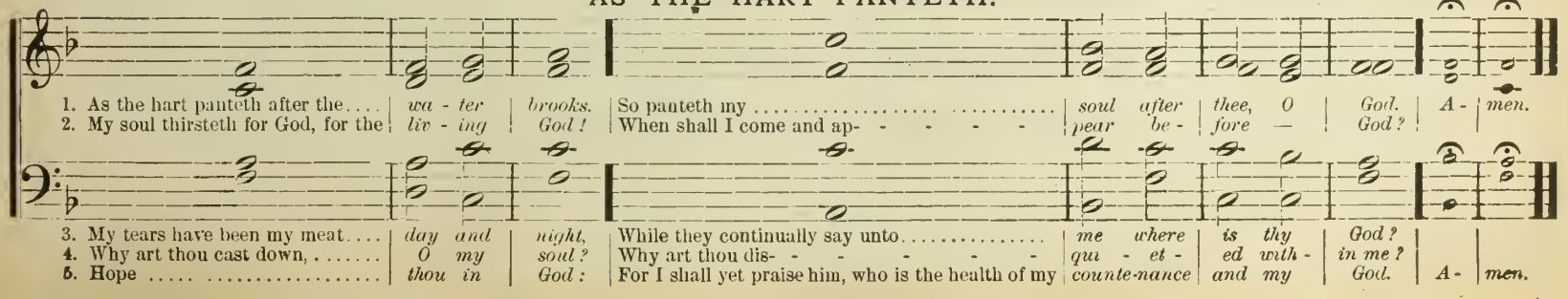
HAVE MERCY UPON ME, O GOD.

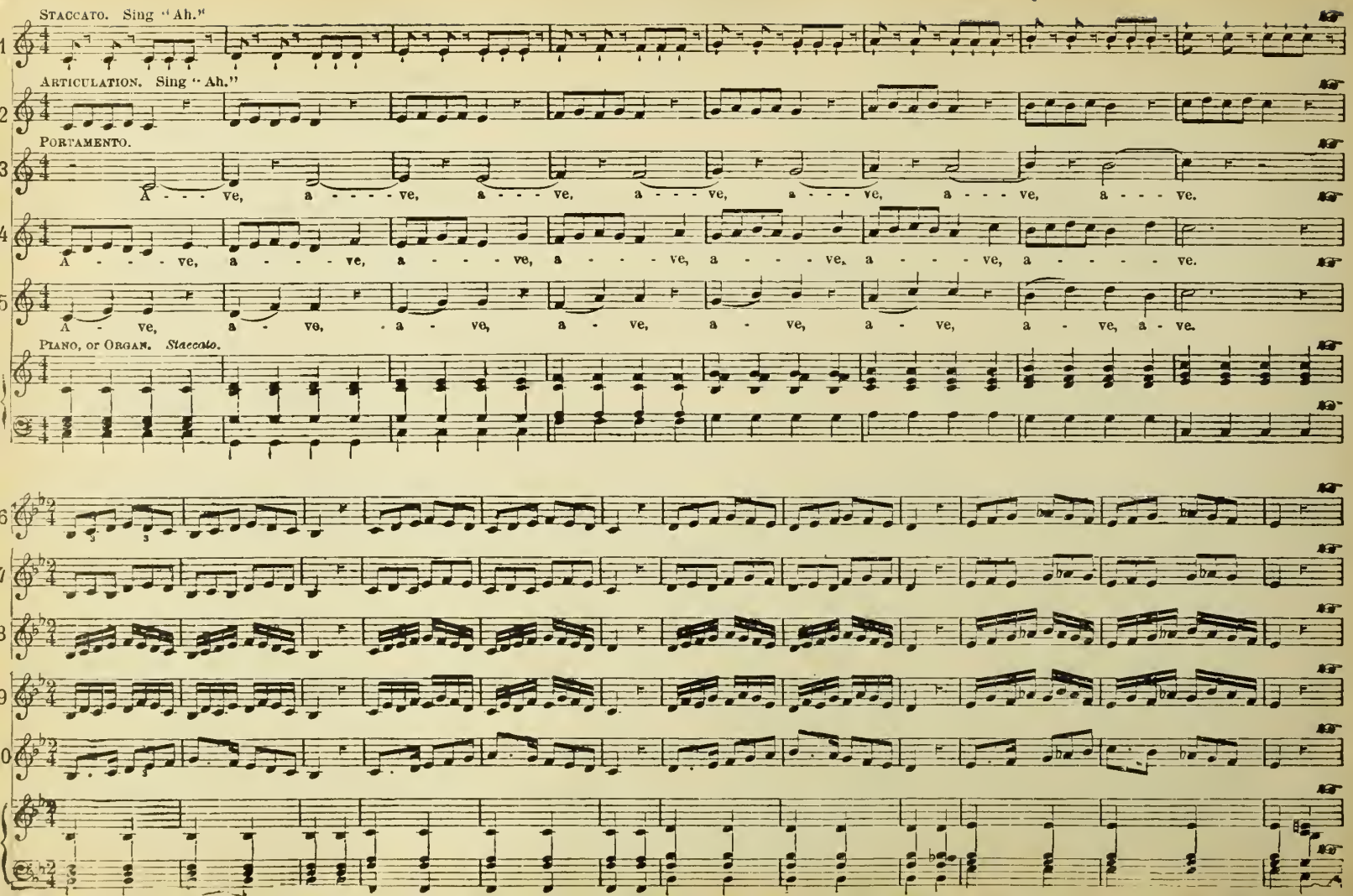
H. R. PALMER.

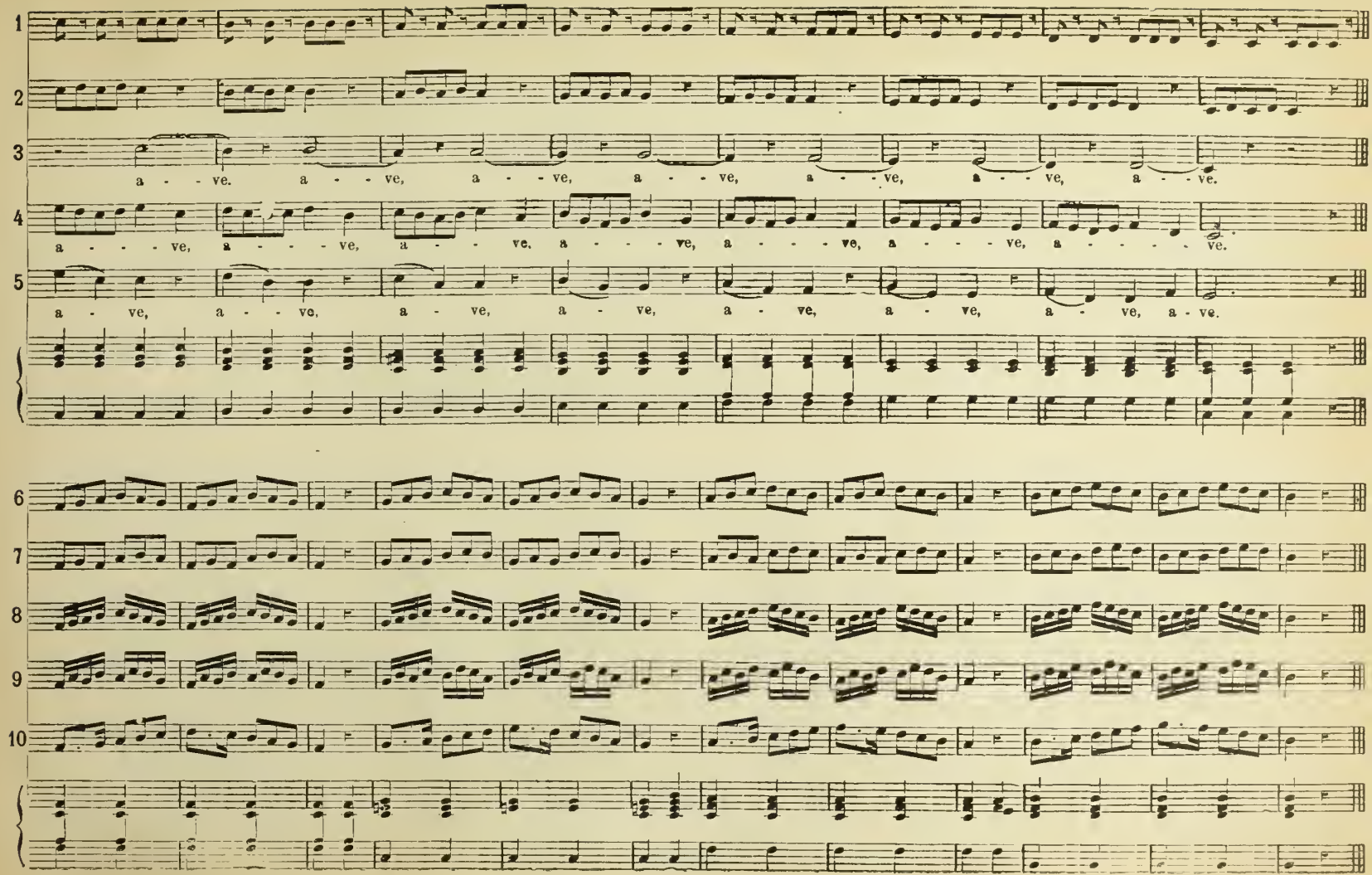


AS THE HART PANTETH.

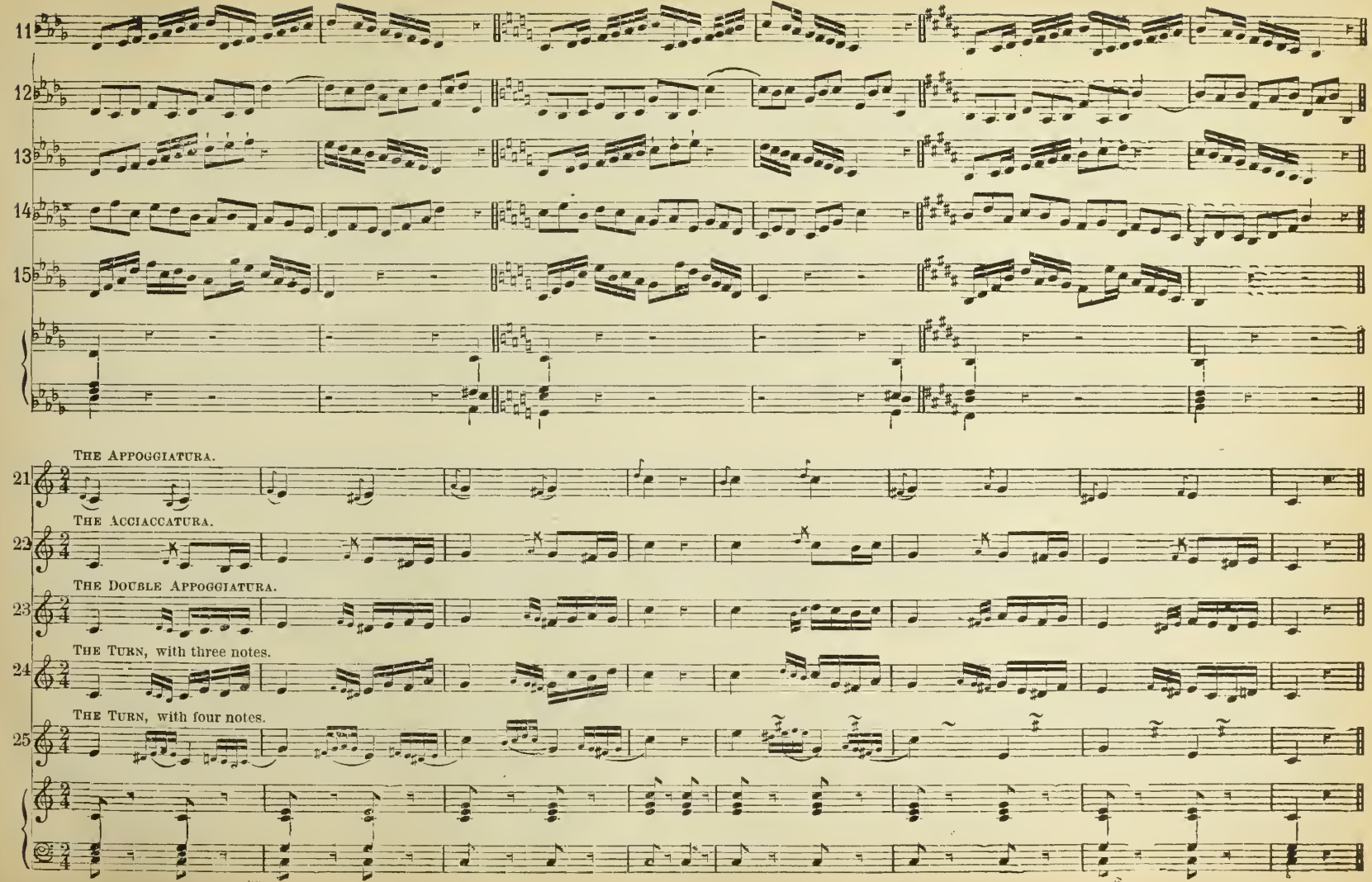
FARRANT.




STACCATO. Sing "Ah."
ARTICULATION. Sing "Ah."
PORTAMENTO.
A - - - ve, a - - - - ve, a - - - ve, a - - - ve, a - - - ve, a - - - ve, a - - - ve.
A - - - - ve, a - - - - ve, a - - - - ve, a - - - - ve, a - - - - ve, a - - - - ve, a - - - - - ve.
A - ve, a - ve, a - ve, a - ve, a - ve, a - ve, a - ve, a - ve.
PIANO, or ORGAN. Staccato.


1
2
3
a - - ve. a - - ve, a - - ve, a - - ve, a - - ve, a - - ve, a - ve.
4
a - - - ve, a - - - ve, a - - ve. a - - - ve, a - - - ve, a - - - ve, a - - - - ve.
5
a - ve, a - - ve. a - ve, a - ve, a - ve, a - ve, a - ve, a - ve.
6
7
8
9
10




11
12
13
14
15
THE APPOGGIATURA.
21
THE ACCIACCATURA.
22
THE DOUBLE APPOGGIATURA.
23
THE TURN, with three notes.
24
THE TURN, with four notes.
25

Exercise with Vowel Sounds.*

No. 26. Pronounce *a* as in *far*; *e* like *a* in *fate*; *i* like *e* in *fete*; *o* as in *note*; *u* like *oo* in *moon*.

a, e, i, o, u, O me - mo - ri - a! Alma ma-ter flo-ri - at, quæ nos ed - u - ca - vit. Ad-di - o pre-ci-o - sa, ad - di - o speranza mi - a.

Largo.

No. 27. Met. ♩=72=26½. ETUDE.

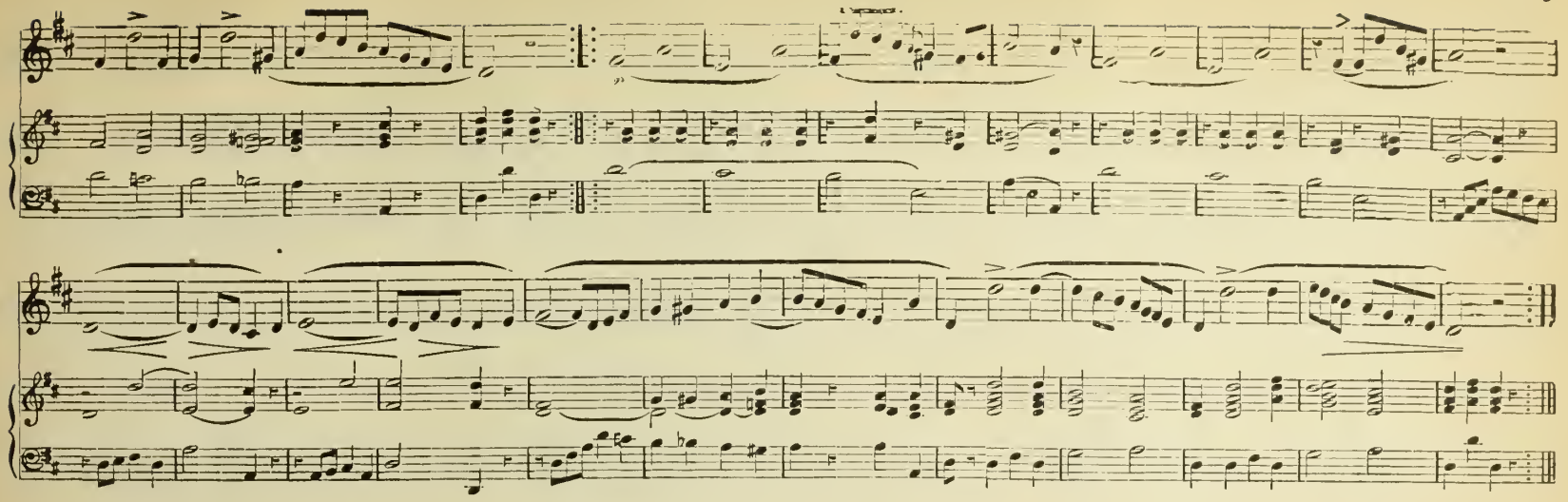
Bam-bi-nello mi-o ta-ce - te, Ve - ni - te qua mio bambino. Me - - mo - - - ri - - - a, me - - - mo - - ri - - - a, o - - - - -

m *p* *m* *m* *p*

ca - ro me - mo - ri - - - a, me - mo - - ri - - a, me - - mo - ri - - a, O - - - - ca - ra. O me - mo - ri - - - - a.

No. 28. Sing la, or ah. SOLFEGGIO.

* *The exercises in this department, which have Latin or Italian syllables, were adapted by Mr. Wm. Ludden, as found in his "School for the Voice," which adaptations are used by his permission.*

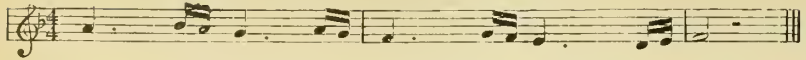


No. 29. ROULADE EXERCISES.



CADENCE VARIATIONS.

No. 1. *First sing "la" to each note; then the entire exercise with "ah."*



No. 2.



No. 3.



No. 4.



No. 5.



No. 6.



No. 7.



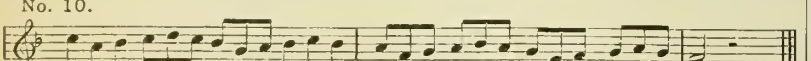
No. 8



No. 9.



No. 10.



No. 11.



No. 12.



No. 13.



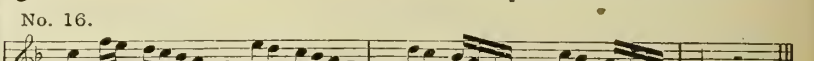
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No. 15.



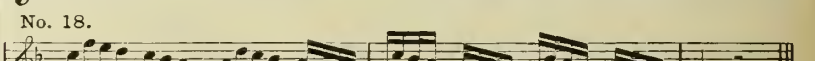
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No. 17.



No. 18.



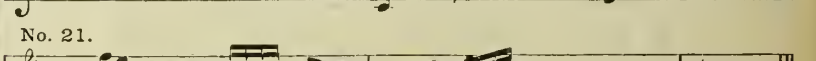
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No. 20.



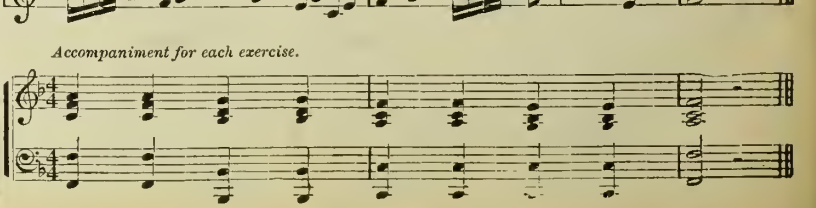
No. 21.



No. 22.



Accompaniment for each exercise.



MUSICAL CATECHISM.

LESSON I.

NOTE TO THE TEACHER.—Suggestions are made in the preface regarding the manner in which it is intended that this catechism should be used.

1. *What is* SOUND?

Sound is anything audible.

2. *What is a* TONE?

A tone is a sound in which pitch is perceptible.

3. *What is a* KEY?

A family of tones bearing a certain fixed relation one to another.

4. *How many tones constitute a key?*

Seven.*

5. *What is the tonic, or* KEY-TONE?

The tone from which all other tones are reckoned; the point of repose.

6. *How are the tones of a key named?*

The tonic, or key-tone, is named one (or eight), the next tone above it is named two, the next three, etc.

7. *What syllables are sometimes applied to the tones of a key?*

The syllables Do, Re, Mi, Fa, Sol, La, Si.

8. *The names of what letters are used as the names of the pitches of tones?*

The names of the first seven letters of the alphabet, A, B, C, D, E, F, and G.

9. *What constitutes the* DIATONIC-SCALE?

The tones of a key in successive order, from one key-tone, or tonic, to the next, inclusive.

10. *What is the* STAFF?

The staff is a character used to represent the pitches of tones.

11. *Of what does it consist?*

It consists, mainly, of five parallel lines and the spaces which belong to them; and is frequently enlarged by means of short added lines and spaces, above and below.

* It may be well to remark here, that a key really consists of all the tones which the ear can detect, having a certain fixed relation to each other; for example, all possible tones whose names are C, D, E, F, G, A and B, constitute the key of C.

12. *How are tones represented as regards length or duration?*

By characters called NOTES.

13. *How many different kinds of notes are there in general use, and what are their names?*

Six. The whole note, the half note, the quarter note, the eighth note, the sixteenth note, and the thirty-second note.

14. *How is the whole note made?*

Like the letter O, elongated.

15. *How is the half note made?*

With an open head, and a stem.

16. *How is the quarter note made?*

With a full head, and a stem.

17. *How is the eighth note made?*

With a full head, a stem, and a hook.

18. *How is the sixteenth note made?*

With a full head, a stem, and two hooks.

19. *How is the thirty-second note made?*

With a full head, a stem, and three hooks.

20. *What are* BARS?

Bars are small lines drawn perpendicularly across the staff.

21. *What is a* DOUBLE BAR?

A Double Bar is a broad bar drawn across the staff.

22. *What does it generally denote?*

The beginning and ending of a line of words.

23. *What is the* CLOSE, *and what does it signify?*

The Close consists of two double bars drawn across the end of the staff, to indicate the close of the composition.

24. *What is a* MEASURE?

A measure is a group of two or more regularly recurring pulsations.

25. *How is a measure represented?*

A measure is represented by the space between two bars.

26. *A measure having two pulsations is called what?*

Double measure.

27. *A measure having three pulsations is called what?*

Triple measure.

28. *A measure having four pulsations is called what?*

Quadruple measure.

29. *A measure having six pulsations is called what?*

Sextuple measure, or compound double measure.

30. *A measure having nine pulsations is called what?*

Compound triple measure.

31. *A measure having twelve pulsations is called what?*

Compound quadruple measure.

LESSON II.

32. *What is* BEATING TIME?

Indicating each pulsation of a measure by a certain motion of the hand.

33. *Describe the beats in double measure.*

Down, and up.

34. *Describe the beats in triple measure.*

Down, left, and up.

35. *Describe the beats in quadruple measure.*

Down, left, right, and up.

36. *Describe the beats in sextuple measure.*

Down, left, left, right, up, and up; or simply down and up, comprehending three pulsations to each motion.

37. *Describe the beats in compound triple measure.*

Down, left, and up, comprehending three pulsations to each motion.

38. *Describe the beats in compound quadruple measure.*

Down, left, right, and up, comprehending three pulsations to each motion.

39. *What is* ACCENT?

A slight stress upon a certain pulsation, to mark its position in the measure.

40. *Which pulse* * *of double measure is accented?*

The first.

41. *Which pulse of triple measure is accented?*

The first.

* We need hardly say that this word "*pulse*" or "*pulsation*" is the same as was formerly called "*part*."

42. *Which pulses of quadruple measure are accented?*

It has a primary accent on the first, and a secondary accent on the third.

43. *Which pulses of sextuple measure are accented?*

A primary accent on the first, and a secondary accent on the fourth.

44. *Which pulses of compound triple measure are accented?*

A primary accent on the first, and secondary accents on the fourth, and seventh.

45. *Which pulses of compound quadruple measure are accented?*

A primary accent on the first, and secondary accents on the fourth, seventh, and tenth.

46. *What is a* FRACTION?

The figures placed at the beginning of a composition.

47. *What does the numerator denote?*

The number of pulsations in the measure.

48. *What does the denominator indicate?*

The kind of note which is reckoned to each pulse of the measure.

LESSON III.

49. *What is the rule for applying words to music?*

Apply one syllable of the words to each note.

50. *What is a* SLUR?

A curved line connecting two or more notes upon different degrees of the staff.

51. *What is a* TIE?

A curved line connecting two or more notes upon the same degree of the staff.

52. *What is the rule for applying words when the slur or tie occurs?*

Apply one syllable of the words to as many notes as are so connected.

53. *What are* RESTS?

Characters indicating suspension of sound.

54. *How many kinds of rests are there, and what are their names?*

Six. The whole rest, the half rest, quarter rest, eighth rest, sixteenth rest, and thirty-second rest.

55. *As regards duration, rests correspond to what?*

To the notes of the same denomination.

56. *How is the whole rest made?*

A square block below a line.

57. *How is the half rest made?*

A square block above a line.

58. *How is the quarter rest made?*

Like the figure 7 reversed.

59. *How is the eighth rest made?*

Like the figure 7.

60. *How is the sixteenth rest made?*

Like the figure 7 with two heads.

61. *How is the thirty second rest made?*

Like the figure 7 with three heads.

62. *Into how many classes are human voices generally divided, and what are they called?*

Four. Base, Tenor, Alto, and Soprano.

63. *Describe base singers.*

Gentlemen who can sing low, and cannot sing high.

64. *Describe Tenor singers.*

Gentlemen who can sing high, and cannot sing low.

65. *Describe Alto singers.*

Ladies who can sing low, and cannot sing high.

66. *Describe Soprano singers.*

Ladies who can sing high, and cannot sing low.

67. *What is meant by* MIDDLE C?

The pitch C, which all voices have in common; it being in the middle of the great vocal compass, ladies can sing as many tones above it, as gentlemen can sing below it.

68. *How is the pitch middle C represented?*

By the added line above of the base staff, the added line below of the soprano staff, and by the third space of the tenor staff.

69. *What is a* CLEF?

A character which determines the pitch of tones as represented by the staff.

70. *How many clefs are there in general use, and what are they called?*

Three. The soprano-clef, the base clef, and the tenor clef.

71. *What does the soprano clef indicate?*

That the pitches are so arranged as to fix middle C on the added line below.

72. *What parts sing from the staff so arranged?*

The soprano and alto, and sometimes, (always incorrectly,) the tenor.

73. *What does the base clef show?*

That the pitches are so arranged as to fix middle C on the added line above.

74. *What parts sing from the staff so arranged?*

The base, and sometimes the tenor.

75. *What does the tenor clef denote?*

That the pitches are so arranged as to fix middle C on the third space.

76. *What part sings from the staff so arranged?*

The tenor.

77. *What was the former use of the tenor or C clef?*

It was sometimes placed on the first line as a soprano clef; on the third line as an alto clef; on the fourth line as a tenor clef; and in ancient music it was sometimes placed on the second line.

LESSON IV.

78. *What is a brace, and what does it indicate?*

The brace is a character used to connect two or more staffs, and generally indicates the number of parts which are to be performed simultaneously.

79. *Staffs, when connected by a brace, are called what?*

A SCORE.

80. *What is the use of a* DOT?

It adds one half to the rhythmical value of the note or rest after which it is placed.

81. *How is the repeat made, and what does it mean?*

It consists of dots placed in the spaces at the left hand of a bar, and shows that the preceding passage is to be repeated.

82. *When only a part of the previous passage is to be repeated, how is it indicated?*

By dots placed in the spaces at the right hand of a bar, in which case all between the two sets of dots, is to be repeated.

83. *What does* BIS *imply?*

That the passage so marked is to performed twice.

84 *What does the* HOLD, *or* PAUSE, *denote?*

That the tone indicated is to be prolonged at the option of the leader.

85. *What is a* UNISON PASSAGE?

A passage in which two or more parts sing the same tones.

86. *What is to be understood by the letters D.C?*

The Italian words DA CAPO: more frequently the Italian sentence DA CAPO AL FINE.

87. *What is the translation of* DA CAPO AL FINE?

Da, from the; *Capo*, commencement; *al*, to the; *Fine*, end; sing "from the commencement to the end."

88. *What is the meaning of D.S?*

Dal Segno, return to the sign.

89. *What are triplets?*

Three equal tones performed in the time of one pulse; the time usually given to two tones divided into three equal parts.

90. *How are they represented?*

By three notes grouped with a slur or tie, or marked with a figure 3.

91. *What is* SYNCOPATION?

Commencing a tone on an unaccented pulse of a measure, and continuing it into the following accented pulse, thereby temporarily displacing the usual accent.

92. *What is an* INTERVAL?

The difference of pitch between two tones; also their musical effect when performed simultaneously.

93. *What is the interval between* 1 *and* 2 *of a key?*

A second.

94. *What is the interval between* 1 *and* 3?

A third.

95. *What is the interval between* 1 *and* 4?

A fourth.

96. *What is the interval between* 1 *and* 5?

A fifth.

97. *What is the interval between* 1 *and* 6?

A sixth.

98. *What is the interval between* 1 *and* 7?

A seventh.

99. *What is the interval between* 1 *and* 8?

An octave.

100. *How many kinds of seconds are there in general use, and what are they called?*

Three; major, minor and augmented.

101. *How many kinds of thirds are there in general use, and what are they called?*

Two; major and minor.*

102. *How many kinds of fourths are there?*

Two; perfect and augmented.

103. *How many kinds of fifths are there?*

Two; perfect and diminished.

104. *How many kinds of sixths are there?*

Two; major and minor.

105. *How many kinds of sevenths are there?*

Two; major and minor.

106. *How are intervals measured?*

By steps and half-steps.

LESSON V.

107. *What is a half-step?*

The smallest interval now in use.

108. *What is a step?*

An interval as great as two half-steps

109. *What is a minor second?*

A second as small as one half-step.

110. *What is a major second?*

A second as great as one step.

111. *What is an augmented second?*

A second as great as a step-and-a-half.

112. *Between what tones of the scale do we find minor seconds?*

Between 3 and 4, and 7 and 8.

113. *Between what tones of the scale do we find major seconds?*

Between 1 and 2, 2 and 3, 4 and 5, 5 and 6, and 6 and 7

114. *What are* INTERMEDIATE TONES?

Those which occur between the regular tones of a Key.

115. *Between what tones of a major Key do we find intermediate tones?*

Between 1 and 2, 2 and 3, 4 and 5, 5 and 6, and 6 and 7.

116. *When is a tone said to resolve?*

When it is followed by a tone to which it naturally tends.

117. *How are intermediate tones indicated?*

By the aid of characters called sharps (♯), flats (♭), and cancels (♮).*

118. *For what is a sharp* (♯) *used?*

To indicate an intermediate tone, the tendency from which is upward.

119. *For what is a flat* (♭) *used?*

To indicate an intermediate tone, the tendency from which is downward.

120. *For what is a cancel*(♮) *used?*

To cancel the effect of a previous sharp or flat. If the tendency from the restored tone is upward, the cancel has the capacity of a Sharp: if downward, the capacity of a flat.

121. *How many ways are there of representing each intermediate tone, and what are they?*

Two; if its tendency is upward, it is represented by the lower of two degrees, and called sharp; if its tendency is downward it is represented by the higher of two degrees, and called flat.*

LESSON VI.

122. *When is a tone said to resolve?*

When it is followed by a tone to which it naturally tends,

123. *What is a* CHROMATIC SCALE?

A scale in which all the tones, intermediate and diatonic, occur in successive order.

124. *Why is this scale called chromatic?*

From the fact that the intermediate tones were formerly written in colors.

125. *What are* ACCIDENTALS?

Sharps, flats, or cancels used throughout a composition, for the purpose of introducing intermediate tones, or a modulation.

126. *What is the rule for their continuance?*

Accidentals continue their significance throughout the measure in which they occur.†

---

* As diminished thirds, fourths and sevenths, and augmented fifths and sixths, are of no use in this department of the science, it is considered best to omit mentioning them in this connection. Those who wish to pursue the subject farther, are referred to the work entitled "PALMER'S Theory of Music," Published by JOHN CHURCH & Co. price $1.00.

* The pernicious effects of calling this character (♮) a "NATURAL" are apparent throughout the entire country,—notwithstanding the fact that, when so employed, its use is purely *technical*, it is very easy to see how readily the idea would obtain, in the minds of beginners, that some tones are more natural than others; and the unfortunate impression which has become so universal among those who have little knowledge of the subject, that the key of C is more natural than other keys, and that the real difficulty in learning to read music only begins when we introduce other keys, is clearly traceable to the inappropriate name of this character. The character itself is never used except for the purpose of canceling the effect of a previous sharp or flat; hence, no instance can arise in which the word "*natural*" may he used where the word "CANCEL" would not he more appropriate. For these reasons, the author has decided to adopt the name CANCEL instead; and would ask all teachers to assist in the effort to curtail the evil effects of the term *natural*.—H. R. P., New York, April 13, 1876.

* There are exceptions to this, as to all general rules.

† The additional clause of this rule, namely, "and from measure to measure, until canceled by a note intervening upon another degree of the staff," is very properly discontinued by most of our composers, as it is of no benefit, and causes great confusion. In all the author's works, whenever an accidental is required in the following measure, it will be placed there.

127. *What is the difference between a scale and a key?*

A scale implies a certain order of succession; while the family of tones of which it is formed, called the Key, may be used in any possible order.

128. *What other difference is there?*

A Scale must have eight tones, while a Key is manifested with seven.

129. *How many different keys are there in general use?*

Twenty-four; a major diatonic scale; and a minor diatonic scale may be formed upon each tone of the chromatic scale.

130. *What is transposition?*

Changing the position of the scale so that another pitch is taken as 1.

131. *What is the order of intervals in the major Key?*

Major seconds must occur between 1 and 2, 2 and 3, 4 and 5, 5 and 6, and 6 and 7; minor seconds must occur between 3 and 4, and 7 and 8.

132. *What is a* SIGNATURE?

The sharps or flats at the beginning of a composition, which indicate the Key or Scale.*

133. *What tones form the key of C?*

C, D, E, F, G, A and B.

134. *What is the signature of the key of C?*

It has no signature

135. *What tones form the key of G?*

G, A, B, C, D, E, and F♯.

136. *What is the signature of the key of G?*

One Sharp.

137. *What tones form the key of D?*

D, E, F♯, G, A, B, and C♯.

138. *What is the signature of the key of D?*

Two Sharps.

139. *What tones form the key of A?*

A, B, C♯, D, E, F♯, and G♯.

140. *What is the signature of the key of A?*

Three Sharps.

LESSON VII.

141. *What tones form the key of E?*

E, F♯, G♯, A, B, C♯, and D♯.

142. *What is the signature of the key of E?*

Four Sharps.

143. *What tones form the key of B?*

B, C♯, D♯, E, F♯, G♯, and A♯.

144. *What is the signature of the key of B?*

Five Sharps.

145. *What tones form the key of F♯?*

F♯, G♯, A♯, B, C♯, D♯, and E♯.

146. *What is the signature of the key of F♯?*

Six Sharps.

147. *What tones form the key of F?*

F, G, A, B♭, C, D, and E.

148. *What is the signature of the key of F?*

One flat.

149. *What tones form the key of B♭?*

B♭, C, D, E♭, F, G, and A.

150. *What is the signature of the key of B♭?*

Two flats.

151. *What tones form the key of E♭?*

E♭, F, G, A♭, B♭, C, and D.

152. *What is the signature of the key of E♭?*

Three flats.

153. *What tones form the key of A♭?*

A♭, B♭, C, D♭, E♭, F, and G.

154. *What is the signature of the key of A♭?*

Four flats.

LESSON VIII.

155. *What tones form the key of D♭?*

D♭, E♭, F, G♭, A♭, B♭, and C.

156. *What is the signature of the key of D♭?*

Five flats.

157. *What tones form the key of G♭?*

G♭, A♭, B♭, C♭, D♭, E♭, and F.

158. *What is the signature of the key of G♭?*

Six flats.

159. *What is a* MINOR SCALE?

A scale in which the intervals from 1 to 3 and from 1 to 6 are minor.

160. *What is the order of intervals in thi minor scale?*

Major seconds must occur between 1 and 2, 3 and 4, and 4 and 5; minor seconds must occur between 2 and 3, 5 and 6, and 7 and 8; while from 6 to 7 must be an augmented second.

161. *Should this order be preserved in descending?*

It should.

162. *How is the harshness of the augmented second between 6 and 7 sometimes temporarily avoided?*

By "raising the sixth," or, more correctly speaking, by making the interval from 1 to 6 major instead of minor.*

163. *What tones form the key of A minor?*

A, B, C, D, E, F, and G♯.

164. *What is the signature of the key of A minor?*

Like its relative, C major, it has no signature.

165. *What tones form the key of E minor?*

E, F♯, G, A, B, C, and D♯.

166. *What is the signature of the key of E minor?*

Like its relative, G major, it has one sharp.

167. *What tones form the key of B minor?*

B, C♯, D, E, F♯, G, and A♯.

168. *What is the signature of the key of B minor?*

Like its relative, D major, it has two sharps.

169. *What tones form the key of F♯ minor?*

F♯, G♯, A, B, C♯, D, and E♯.

LESSON IX.

170. *What is the signature of the key of F♯ minor?*

Like its relative, A major, it has three sharps.

171. *What tones form the key of C♯ minor?*

C♯, D♯, E, F♯, G♯, A, and B♯.

172. *What is the signature of the key of C♯ minor?*

Like its relative, E major, it has four sharps.

† See Webster's Dictionary.

* This avoidance of the augmented second between 6 and 7, by "raising 6," gave rise to what has been called the "Melodic Minor Scale," which is given by some writers, and still adhered to by many teachers. But the law which provides that all dominant chords shall have major thirds, and thus fixes 7 of the minor key a half-step below 8, is no more binding than the law which says that the sub-dominant chord of a minor key shall always have a minor third, and so establishes the interval of an augmented second from 6 to 7. It is absolutely impossible to harmonize the melodic form in any acceptable manner; and while all the classical composers frequently gave that form in melodic passages, they invariably wrote the sub-dominant chord with a minor third. Most of the old theorists pass over this striking inconsistency in silence; probably recognizing the fact that any attempt to reconcile such palpable contradictions would be utterly useless. Richter says that "The sixth degree of the minor scale (key) is not capable, *in a harmonic sense*, of any such chromatic alteration;" also, that the sub-dominant chord with a major third, (in the minor key,) "cannot be conceived of." In other words, we have but one minor *key*, that which has been known as the *Harmonic Minor;* (the order of intervals of which is given at question 158,) and while we frequently form a scale, called the Melodic Minor Scale, there *never was a Melodic Minor Key.* Whenever such passages occur, they can easily be accounted for as passing tones or appoggiaturas.

173. *What tones form the key of G♯ minor ?*
G♯, A♯, B, C♯, D♯, E, and F double sharp (𝄪).
174. *What is the signature of the key of G♯ minor ?*
Like its relative, B major, it has five sharps.
175. *What tones form the key of D♯ minor ?*
D♯, E♯, F♯, G♯, A♯, B, and C double sharp.
176. *What is the signature of the key of D♯ minor ?*
Like its relative, F♯ major, it has six sharps.
177. *What tones form the key of D minor ?*
D, E, F, G, A, B♭, and C♯.
178. *What is the signature of the key of D minor ?*
Like its relative, F major, it has one flat.
179. *What tones form the* key *of G minor ?*
G, A, B♭, C, D, E♭, and F♯.
180. *What is the signature of the key of G minor ?*
Like its relative, B♭ major, it has two flats.
181. *What tones form the key of C minor ?*
C, D, E♭, F, G, A♭, and B.
182. *What is the signature of the key of C minor ?*
Like its relatve, E♭ major, it has three flats.

LESSON X.

183. *What tones form the key of F minor?*
F, G, A♭, B♭, C, D♭, and E.
184. *What is the signature of the key of F minor ?*
Like its relative, A♭ major, it has four flats.
185. *What tones form the key of B♭ minor ?*
B♭, C, D♭, E♭, F, G♭, and A.
186. *What is the signature of the key of B♭ minor ?*
Like its relative, D♭ major, it has five flats.
187. *What tones form the key of E♭ minor ?*
E♭, F, G♭, A♭, B♭, C♭, and D.
188. *What is the signature of the key of E♭ minor ?*
Like its relative, G♭ major, it has six flats.
189. *What are* Passing Tones?

Tones which are introduced for the purpose of enlivening or embellishing the melody, but which do not form an essential part of the harmony.

190. *What is an* Appoggiatura

A passing tone, which precedes an essential tone or an accented pulse of a measure.

191. *How is it usually represented ?*

By a smaller note.

192. *What is an* Acciaccatura?

A passing tone, a half step above or below the tone to which it is prefixed. It is usually written with a dash across its hook; it has no determined time-value, and should be closely blended with the following tone.

193. *What is an* After-tone?

A passing tone which follows an essential tone, or an unaccented pulse of a measure.

194. *How many degrees of power are there, and what are they called?*

Five; Pianissimo, Piano, Mezzo, Forte, and Fortissimo.

195. *What does Pianissimo mean ?*

That the tone or passage so marked should be performed with great restraint; the first degree of power.

LESSON XI.

196. *What does Piano mean ?*

That the tone or passage should be performed with restraint: the second degree of power.

197. *What does Mezzo mean ?*

That the tone or passage should be performed with medium power, neither restraint, nor with uncommon exertion: the third or middle-degree of power.

198. *What does Forte mean ?*

That the tone or passage should be performed with some exertion: the fourth degree of power.

199. *What does Fortissimo mean ?*

That the tone or passage should be performed with *great* exertion, the loudest that can be given consistent with purity: the fifth degree of power.*

* These five degrees of power are sufficient for all practical purposes, and if composers would grade them in this way, performers would soon learn to use them so. That there is an innumerable number of degrees of power between pianissimo and piano must be admitted, otherwise no such effect as crescendo could be produced, but like the innumerable number of pitches which, all must admit, lie between C and C♯, the human mind cannot classify or analyze them.

200. *What does Crescendo mean ?*

That the tone or passage should be commenced in a low degree of power and increased.

201. *What does Decrescendo, or Diminuendo mean ?*

That the tone, or passage, should be commenced with a high degree of power, and decreased.

202. *What does Swell mean ?*

A union of crescendo and diminuendo.

203. *What does Sforzando mean ?*

That the tone should be commenced in a high degree of power, and instantly diminished, and held in a lower degree of power.

204. *What does Legato mean ?*

That the passage should be performed in a smooth and connected manner.

205. *What does Staccato mean ?*

That the tones should be performed in a short an distinct manner, and should be sustained only one-fourth as long as represented.

206. *What does Semi-staccato mean ?*

That the tones should be less short and distinct than staccato, and should be sustained one half as long as represented.

207. *What is* Modulation?

Passing from one key into another without changing the signature.

208. *What is an Enharmonic change ?*

A change of representation, which changes the name without changing the tone, as the substitution of A♭ for G♯.

After many years' experience in conducting large bands of performers, both vocal and instrumental, the writer is prepared to assert, without fear of contradiction, that no performer can produce a degree of power between *piano* an *mezzo*, or between *mezzo* and *forte*, (any more than they can produce a pitch between C and C♯;) hence the terms *mezzo-piano* and *mezzo-forte*, with their abbreviations *m. p.* and *m. f.* are nonsensical, and should be thrown out of our nomenclature. We might as well say *mezzo-pianissimo* or *mezzo fortissimo*. The bad effects which have arisen from a lack of a classification of these degrees of power is shown by the fact that when our modern composers wish a passage to be performed *pianissimo*, they mark it with three or even with four *p's*. Now, as *pianissimo* means that the tone or passage shall be as soft as possible, we cannot make it softer with a dozen *p's;* and if *fortissimo* means all the power of which the performer is capable, (consistent with pure tone,) a thousand *f's* would not make it louder.

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